DOCUMENT RESUME

ED 102 598 CS 201 897

| | |
|---|---|
| TITLE | Language Arts Curriculum Guide (Secondary). |
| INSTITUTION | Louisiana State Dept. of Education, Baton Rouge. |
| PUB DATE | 73 |
| NOTE | 447p. |
| EDRS PRICE | MF-$0.76 HC-$22.21 PLUS POSTAGE |
| DESCRIPTORS | Communication (Thought Transfer); *Curriculum Guides; *English Curriculum; Grammar; *Language Arts; Language Skills; *Learning Activities; Mass Media; Oral Communication; Secondary Education; Spelling; Study Skills |

ABSTRACT

This curriculum guide for the secondary school language arts program is divided into seven sections: General Introduction, Oral Communication, Literature, Spelling, Written Language, Special Courses, and Appendix. These general sections describe approaches to such topics as listening, conversing, parliamentary procedure, oral interpretation, the short story, the novel, poetry, drama, nonfiction, vocabulary, dictionaries, suffixes, semantics, paragraphs, narration, exposition, journalism, research, grammar, mythology, the Bible, mass media, American writers, learning activities, resources, career development, and career activities. Objectives, suggested activities, and resources are listed for each topic. (TS)

ED102598

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

BEST COPY AVAILABLE

# LANGUAGE ARTS CURRICULUM GUIDE

(Secondary)

WORKING DRAFT

LOUISIANA STATE DEPARTMENT OF EDUCATION

Louis J. Michot

STATE SUPERINTENDENT

1973

CS 201 897

BEST COPY AVAILABLE

# PREFACE

The curriculum guides developed for implementation of the Louisiana State Plan for Career Education are dedicated to the students of Louisiana. The guides are based upon the philosophy of maximum development of the individual--and thereby--the maximum development of society. There are many components of the educational process; and career education, a facet of total education, prepares the individual for a meaningful and productive life.

The fundamental concept of career education is that all types of educational experiences, curricula, instruction, and counseling should involve preparation for economic independence, personal fulfillment, and an appreciation for the dignity of work.

Maintaining the curriculum disciplines as the structural framework, the guides seek to enhance the total education of the individual, incorporating career concepts into the planned educational experiences of our youth.

The implementation of the objectives and activities presented in the guides is independent of any organizational pattern. The underlying philosophy is that of providing for continuous pupil progress. The curriculum provides a continuum of systematic, sequential development from kindergarten through high school. Recognizing that each student is a unique individual, a continous progress curriculum enables each student to progress at his own rate. This fosters success which reinforces the positive self-concept of the individual and contributes to his personal, social, and occupational effectiveness.

Education which is dedicated to the maximum development of the individual offers individualized instruction. These guides promote that concept, for individualized learning is the result of individualized instruction. This concept does not imply a one-to-one teaching ratio, but does offer a curriculum structure which allows for instruction prescribed to meet the needs of the individual--whether in a large group, a small group, or in an individual learning situation.

These preliminary guides are presented, in draft form, for field testing during the 1973-74 academic year. The subsequent revision of the guides will be based upon teacher evaluation and recommendations.

# TABLE OF CONTENTS


| Section | Page |
|---|---|
| INTRODUCTION | |
| ORAL COMMUNICATION | 9A-0 |
| Listening | 9A-1 |
| Conversing | 9B-5 |
| Group Discussion | 9C-8 |
| Speaking before a Group | 9D-14 |
| Types of Speeches | 9E-16 |
| Parliamentary Procedure | 9F-20 |
| Oral Interpretation | 9G-21 |
| Play Production | 9H-23 |
| LITERATURE | |
| Short Story | 10A-1 |
| Novel | 10B-12 |
| Poetry | 10C-31 |
| Drama | 10D-46 |
| Non Fiction | 10E-57 |
| SPELLING | |
| Vocabulary | 11A-1 |
| Rules | 11B-2 |
| Dictionary | 11C-10 |
| Comprehension | 11D-12 |
| Roots, prefixes, suffixes | 11E-13 |
| Language Development | 11F-17 |
| Semantics | 11G-20 |
| Enrichment | 11H-22 |
| WRITTEN LANGUAGE | |
| Paragraphs | 12A-1 |
| Multiparagraphs | 12H-28 |
| Description | 12J-32 |
| WRITTEN LANGUAGE (cont.) | |
| Narration | 12L-42 |
| Exposition | 12M-49 |
| Argumentation | 12N-59 |
| Creative Writing | 12-O-78 |
| Criticism | 12P-99 |
| Journalism | 12Q-113 |
| Research | 12R-124 |
| Grammar | 12T-146 |
| SPECIAL COURSES | |
| Mythology | 13A-1 |
| Bible | 13B-8 |
| Mass Media | 13C-10 |
| Shakespeare | 13D-13 |
| American Writers | 13E-20 |
| British Writers | 13F-38 |
| World Literature | 13G-50 |
| Business English | 13H-57 |
| Seminar | 13-I-61 |
| APPENDIX | |
| Supplementary Activities | 13J-65 |
| Resources | 13K-75 |
| Lagniappe | 13L-94 |
| Career Concepts | 13M-110 |
| Job Clusters | 13M-111 |
| Language Careers | 13M-114 |
| Career Development | 13M-115 |
| Career Activities | 13M-117 |

BEST COPY AVAILABLE

# SECONDARY LANGUAGE ARTS CURRICULUM GUIDE

The study of language must be viewed both as a subject and as a process central to human life and learning. Since language is closely intertwined with the thought-generating processes and is the major vehicle for transmitting and receiving ideas, a person's linguistic skill can determine the course of his life as a participant in an open, democratic society. It becomes the responsibility of language arts teachers to contribute to the intellectual development of every student by providing him with the opportunity to acquire skills in reading, writing, speaking, and listening that give him a deeper understanding of his own humanity and that equip him to live a satisfying personal, social, and economic life.

Studies in language and literature, then, must become studies for the sake of life. The shaping forces affecting the teacher's performance--his philosophy, methods, and materials--must combine to demand of students, personal involvement and purposeful participation. The teachers must, in turn, provide the student with practical skills, a sense of self-awareness, and rewarding human experiences. Students must be able to make strong connections between what is happening to them in the language arts classroom and what they expect to happen to them after they leave to find employment.

Career education involves incorporating self-awareness activities at all levels. A student can make valid decisions only if he is aware of who he is, what his interests are, what his aptitudes are, and what he values. It also involves a knowledge of concepts of the world of work, such as the relationship between leisure and work, and the dependency of people in one job upon people in another job. This guide is intended to aid language arts teachers to make decisions and choices that will ultimately help each student to become the kind of person he wants to be and to do the thing he enjoys doing--to know success.

This guide cannot teach--only good teachers can create the vigorous and stimulating classroom atmosphere required for learning. This guide, as stated in the FOREWORD, is intended as a complement to the regular language arts program, as a source of ideas and activities to achieve curriculum objectives, as a method for incorporating career concepts into the curriculum, and as a diagnostic device for student placement. Though the curriculum plan is continuous K-12, the guide, because of its bulk, is divided into two books. The Secondary Language Arts Curriculum Guide is composed of five sections, Oral Language, Literature, Spelling, Written Language, and Special Courses. Handwriting and Study Skills were extended through the Middle School only. The section labeled "Special Courses" includes additional material for "mini" courses on different performance levels, enrichment suggestions, lists of resources, a "Lagniappe" of teaching aids, and career concepts and activities.

BEST COPY AVAILABLE

There is no leveling nor grade placement within the framework of the continuous progress curriculum; therefore, no grade placement is suggested for any activity except for certain reference lists in "Lagniappe." There was, however, an effort to spiral the activities under each objective from a lower level of competence upward. It is suggested that teachers familiarize themselves with the general organization of the Secondary Guide to note the most obvious possibilities for its use with the students they teach.

However, since not all students in secondary schools have acquired the language arts skills included even in the beginning stages of the Secondary Guide, the teacher must reach back into the Middle School Guide for the skill strand where individuals can perform successfully. For the teacher's convenience in locating the point on the skill strand where each student can perform, an outline of the Primary and Middle School general concepts and objectives precedes each section of the Secondary Guide. No one English teacher can use all of the suggestions, but from the many choices provided each can select those most appropriate to his own program and students, making any adjustments necessary to enhance his course of study. Above all, no part of this guide is to be considered prescriptive.

Throughout the guide, career concepts are coordinated with curriculum concepts, and appropriate career-oriented activities are included for the various stages of career development, Career concepts are labeled, and each career-oriented activity is indicated with an asterisk.

Competent teachers are aware that there are hundreds of ways to create successful, challenging experiences for their classes. It is hoped that this guide will encourage all teachers to plan for and with their students to find the methods and materials which will most adequately prepare the student for the arduous but exciting journey into adulthood.

# ORAL COMMUNICATION

# ORAL COMMUNICATION
## Primary and Middle Schools

The traditional academic program has often been remiss in its attention to oral communication. Yet, this area accounts for ninety-five percent of all verbal communication. The necessity for developing skills in this area is evidenced in the premise that oral language is the foundation of all reading skills. The interrelation of language and cognitive development is a theoretical cornerstone of psycholinguistics.

Listening and Speaking skills are basic to the comprehension skills in reading. Although the major areas of language arts are speaking, listening, reading, and writing, these four are intertwined simply as the expression and reception of verbal communication.

These skills are important in self-development and in the strengthening of a positive self-concept. Capability in oral communication increases personal, social, and occupational effectiveness.

General Concepts and Objectives:

I. Listening

A. The student receives different forms of sounds.
   1. He identifies environmental sounds.
   2. He identifies lyrics in music.
   3. He listens to various forms of spoken language for enjoyment.

B. The student selects and responds to listening experiences.
   1. He expresses orally or in writing moods and feelings when listening.
   2. He relates his impressions of listening experiences to others.

C. The student follows directions for adhering to rules.
   1. He performs simple tasks from given directions.
   2. He receives and relates messages.
   3. He plays games according to directions given.
   4. He constructs an object to demonstrate his creative response to listening.
   5. He follows routine procedures established by teacher and group in the classroom.

D. The student comprehends oral language.
   1. He identifies the main idea in a brief oral presentation.
   2. He suggests titles and relates main ideas from stories read to him.
   3. He identifies simple details from story heard.
   4. He relates important ideas of news broadcasts.
   5. He listens for omissions or additions in an oral presentation and identifies both.
   6. He identifies the bias and/or prejudice in news broadcasts, speeches, and commercials and evaluates this as fact or opinion.

ORAL COMMUNICATION
Secondary

Oral communication is vital to all fields of life and work and should be emphasized in all classrooms.

1. The purpose of speech is to communicate effectively.

2. There is a clear constructive relationship between the development of oral language power and personality.

3. Speech is of the utmost social significance and is a learned accomplishment, one that can be conditioned or modified.

4. Speech is total personal communication and is our chief means of communication; it is the essential instrument used to stimulate others to thought and action.

5. In addition to thinking logically, students should be able to present their ideas in clear and understandable speech. They need to make constant improvement in the mechanical phases of speaking such as noting and correcting their errors in speech and improving enunciation, pronunciation, vocal control, and posture.

6. Students must cultivate pride in being able to use oral language correctly and effectively.

7. A program in speaking can render its proper service only where the school administration and instructional personnel share it as a common concern.

BEST COPY AVAILABLE

General Concepts and Objectives (cont.)

D. The student learns the steps for giving information.
   1. He gives explanations and directions in language which will be understood by the listener or audience.
   2. He selects words which correctly identify and label the topic and details of an announcement.
   3. He prepares and presents oral reports.
   4. He accurately relays a message or statement.
   5. He accurately relates and interprets messages providing information including who, what, when, where, why, and how.

E. He demonstrates growth in the area of creative expression.
   1. He uses good enunciation, voice inflection, and tone quality.
   2. He selects and prepares to tell a story in sequential order.
   3. He assumes a role in storytelling and dramatic play.
   4. He uses bodily action and facial expressions to express himself creatively.
   5. He recites with poise and self-confidence.

General Concepts and Objectives: (cont.)

7. He relates a story previously heard in sequential order.
8. He arranges a series of steps in sequential order.
9. He identifies the speaker's intention: to inform, to persuade, or to entertain.
10. He formulates conclusions as a result of listening to a presentation.
11. He interprets figurative language of oral presentations.

II. Speaking

A. The student expands his speaking skills.
1. He uses words to describe pictures or objects.
2. He uses words to compare pictures.
3. He uses words to interpret pictures.
4. He uses words to classify pictures.
5. He demonstrates facility in expressing himself orally.
6. He uses action statements in his speaking.

B. The student participates in oral exchange of ideas.
1. He expresses himself naturally and spontaneously.
2. He uses acceptable speech in conversational situations.
3. He observes common courtesies in conversation.
4. He uses a range of vocabulary items in identifying and labeling topics of discussion.
5. He greets people acceptably.
6. He participates in conversations and discussions without monopolizing them.
7. He keeps to the subject.
8. He uses descriptive words appropriately in conversation.
9. He interprets descriptive words and phrases in conversation.
10. He identifies the mood in a conversation.
11. He uses the telephone effectively and politely as a means of communication.
12. He uses intonation (stress and pitch) to convey emphasis and importance to ideas expressed.
13. He uses a prepared plan with well-defined central thoughts and correct grammar.
14. He draws concluding statements based on results of the group discussion.
15. He demonstrates that he can practice rules of courtesy in formal and informal discussion.
16. He differentiates between relevant and irrelevant material.
17. He learns rules governing parliamentary procedure suited to age and ability level.

C. The student learns the procedures used for seeking information.
1. He formulates questions using who, what, when, where, how, and why.
2. He asks questions to seek information.
3. He answers questions.
4. He plans, initiates, and executes interviews.

BEST COPY AVAILABLE

A. The student demonstrates growth in listening.
Career Concept: An individual's career and careers of others are affected by the individuals ability to relate with other individuals.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He uses the basic skills of listening. | a. The students work in two teams relaying messages. The teacher writes two copies of a message and hands them to the team leaders. Each leader whispers the message <u>once</u> to his next teammate, who repeats it to the next, and so on to the last member. The last member writes it out and gives it to the teacher, who determines which team listened more accurately. Begin with an easy message like "The choice of a career usually involves a compromise between greater and lesser needs." | |
| | b. The students make and read a series of items in which there is an obvious missing item, such as, "r,s,t,u,w,x,y,z." The classmates listen and then write on a piece of paper the missing item. The students take turns until everyone has read a series. They exchange papers with a partner and correct any errors. | |
| | c. The students repeat simple rhymes in practicing to get a statement accurately the first time. This idea has been used on a radio program to test a contestant's ability to listen. The students make similar rhymes to read to their classmates as a test of their ability to repeat each statement accurately.<br>Example:<br>(1) "The prairie is scary," said Mary to Harry.<br>"Yes, Mary, the prairie is scary," to her said Harry.<br>(2) "Joe has the dough," said Flo to Moe.<br>"Yes, Flo, Joe has the dough," to her said Moe. | |
| | #d. With a classmate, the students dramatize a scene in which an employer gives instructions to an employee, who will then repeat the employer's instructions to show that he understands exactly what he is to do. | |
| 2. He listens to pick out important ideas. | a. The student selects important ideas from an oral report or lecture.<br>(1) He notes the title.<br>(2) He listens for repetition which signals an important idea.<br>(3) He listens for a change in paragraphing. | |
| | b. As the teacher reads short paragraphs, the student listens for the topic sentence or main idea in each paragraph. After each selection is read, the student states the key idea in each paragraph. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He listens to summarize. | a. The student takes notes on a lecture heard on television and writes a well-organized summary from his notes.<br><br>b. The students watch a television show which they enjoy, and then write a plot summary.<br><br>c. The students listen to a short story read aloud and write a plot summary. | |
| 4. He listens to follow directions. | a. The student uses pencil and paper to carry out the following instructions as they are read by the teacher.<br>(1) Write 7 no matter what the sum of 4 and 8 is.<br>(2) If the earth does not rotate, write your name without capitals.<br>(3) If you were born the last six months of the year multiply your age by 7; if you were born the first six months of the year, subtract 7 from your age.<br>(4) If you think seahorses are fish, write the weight of a ton of seahorses; if you think fish are mammals, how many ounces in a pound.<br>(5) Write no, if the following statement is in error: You are listening to these instructions in English.<br>(6) If three men and three women make three couples, what do six butchers make.<br>(7) If eight from sixteen leaves an even number, write the opposite of subtract.<br>(8) Without touching pencil to paper, write the opposite of something.<br>(9) Write the name of the fiftieth state in the Union.<br>(10) If love is a four-letter word, write note.<br><br>b. Alternate activity, follow instructions of a.<br>(1) Write "yes" no matter what letter begins your name.<br>(2) Of the words school and box, write the shorter.<br>(3) Write "no" even if you think cows are larger than dogs.<br>(4) Write the numbers 2,7,9,5,8 and circle the largest.<br>(5) If you circled seven, make a square; if not make a cross.<br>(6) If birds can fly, complete this sentence correctly: Hens lay _____. | Warriner, John E. Sheilay Laws. English Grammar and Composition. Harcourt Brace Jovanovich, Inc. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Listens to follow directions (cont.) | (7) If 3 + 2 = 8 make a circle; if not make two dots.<br>(8) Give the wrong answer to this question: Are you in the United States?<br>(9) If Washington was not the first President of the United States, write the shorter of the words, red and green; if he was, sign your name.<br><br>Career Point to Stress<br>The ability to listen acutely and follow directions as given is an asset in the world of work. | |
| 5. He listens to make critical evaluations. | a. The students listen carefully to persuasive talks given by members of the class. They head a paper with the topic, and list the main arguments in the order given, and the evidence produced to support them. The students differentiate between fact and opinion. They note words that are emotionally charged or loaded.<br><br>b. The students listen to informative programs and speeches and judge whether or not they are biased, fair, objective, subjective, and so on.<br><br>*c. The student listens to several speeches on labor problems and notes the speaker's tone of voice and the different meanings words can have depending on the way the speaker uses them.<br><br>d. The students listen to national and local news programs. They discuss whether the broadcasts are fair or biased, and whether these programs interpret or present a strict, factual report.<br><br>e. The students watch a television documentary and discuss such questions as:<br>(1) What did you like and/or not like about the program?<br>(2) Which character impressed you most?<br>(3) Which character did you like, dislike, respect, fear?<br>(4) Would you encourage someone else to see this program? | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| listens to make critical evaluations (cont.) | f. The students read and discuss critical reviews of television programs by such critics as Judith Crist, Cleveland Amory. After watching the programs, they discuss whether they agree or disagree with the critic.<br><br>g. The students report their reactions to a work of fiction. Possible reporting topics are:<br>(1) Will this literature be read a hundred years from now?<br>(2) Would you want this selection to be translated into Russian and smuggled behind the Iron Curtain?<br>(3) Would you recommend this piece of work to your parents?<br><br>h. After listening to a record of Poe's short stories, the students summarize the plot and explain why they liked or disliked the story. (The same can be done for poetry.) | |
| . He listens for appreciation. | a. After listening to recorded poems similar to the following, students discuss environmental implications of content and sounds.<br>(1) Robert Frost's "Stopping by Woods on a Snowy Evening"<br>(2) Rod McKuen's "My Friend, the Sea."<br><br>b. Students jot down the ideas and thoughts they have while listening to various musical selections. (These responses may be shared in later class discussions.)<br><br>c. After listening to several recordings of the "Lord's Prayer," students discuss the mood or tone of the various selections.<br><br>Career Point to Stress:<br>Leisure time activities can assist one toward a meaningful and rewarding career. | |

BEST COPY AVAILABLE

B. The student participates in conversational situations.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He expresses himself naturally and spontaneously. | a. The students role play situations such as the following:<br>(1) Two graduates of high school meet at an alumni reunion after a separation of ten years.<br>(2) Two mothers of high school students meet at a social function.<br>(3) Two girls walking home from school discussing school.<br>(4) Two football players riding home after winning an important game.<br>(5) On your way to school, you pass the house of a classmate just as he comes out. Since you do not know this person, you are tempted to slow down to avoid a meeting. Instead, join him and start a conversation.<br>(6) Call on a friend who is in the hospital recovering from an operation or an accident. What topics should you avoid?<br><br>b. In small groups, the students discuss topics of common interest. Verbal interactions may be analyzed by teacher and/or students using scales such as Flanders or R.C.S. (Reciprocal Category System).<br><br>c. The students discuss and evaluate television and radio commercials. They decide which commercials they would like to try to improve. They work in groups planning and taping original efforts to play back for the other groups to hear. (Opportunity to use video tape or movie camera for simulating commercial productions.) | Griswold, A. Whitney. "On Conversation Chiefly Academic." From In the University Tradition. Yale University Press.<br><br>Oliver, Robert T. Conversation: the Development and Expression of Personality. Charles C. Thomas, Publisher.<br><br>Stevenson, Robert Louis. "Talks and Talkers." From Memories and Portraits. Charles Scribner's Sons. |
| 2. He uses the anecdote as a conversational technique. | a. The students collect anecdotes from the Reader's Digest, and tell these in class.<br><br>b. The students select any of the titles below or others, and find interesting anecdotes which they use in preparing a forceful speech.<br>(1) What Faith Can Do<br>(2) What Love Can Do<br>(3) What Loyalty Can Do<br>(4) What Understanding Can Do<br><br>c. The student recounts a mishap or unusual occurence to entertain, to emphasize or to make a statement clear. Sometimes a single anecdote accomplishes all three purposes. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He makes and accepts apologies. | a. The students enact the following situations: One acts as the offender and extends an apology; the other acts as the person offended and accepts the apology.<br>*(1) Arriving late for an appointment<br>*(2) Forgetting to keep an appointment<br>*(3) Losing one's temper at work<br>(4) Marring an article of furniture<br>(5) Failing to acknowledge an acquaintance on the street<br>(6) Rudeness to a teacher<br>(7) Broken curfew (to parents) | |
| 4. He extends and accepts congratulations. | a. Acting in pairs, the students extend and accept congratulations in the following situations:<br>(1) Award of a scholarship metal<br>*(2) Promotion to an important position<br>(3) Appearances on a radio or TV program<br>(4) Starring in an interscholastic football game<br>(5) Winning an essay contest<br>(6) Acting as editor of a successful school paper<br>(7) Performance in a school play. | |
| 5. He uses the telephone for social and business conversations. | *a. In pairs, the students demonstrate telephone techniques in situations such as the following. In each case students should be prepared to make constructive criticisms.<br>(1) Place an advertisement with the local newspaper, offering a second-hand lawnmower for sale.<br>(2) Call a guest speaker from the telephone company and give exact directions for reaching your school.<br>*(3) You work part-time in the office of Mr. Farmer, a real estate agent. He has an appointment with a client, Mr. Sullivan, at 2:00 P.M. today. This morning he is unexpectedly called out of town. Before leaving, he asks you to call Mr. Sullivan and change the appointment to 3:00 P.M. tomorrow.<br>*(4) Make an appointment to apply for a job in a distant city.<br>(5) Make an appointment with the mayor to speak to your government class.<br>(6) Call your doctor at his home. You or a family member is ill. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Telephoning (cont.) | b. The students enact a skit demonstrating proper procedures in social telephone conversation. | |
| 6. He performs and acknowledges introductions and responses. | a. The students practice the following in small groups:<br>(1) They take turns introducing two boys, two girls, a girl and a boy, a young person and an adult. After introductions and responses have been made, they begin a conversation. After visitng briefly, they make an excuse to take one person away so that the ones who have been introduced can demonstrate how to make a courteous parting. The rest of the students act as observers, not as part of the company.<br>(2) Introduce one person to the other members of the group.<br>(3) Have mixed couples meet under the following circumstances:<br>(a) The girl in one couple knows the other boy.<br>(b) The two boys know each other.<br>(c) The two girls know each other.<br>(d) The two couples have not met. The boys introduce themselves to each other and complete the introductions. | |
| 7. He practices interviewing and being interviewed. | a. The students role play the following:<br>*(1) Seeking assistance from the Louisiana Employment Security office for Job Placement. (vocational counselor and client)<br>*(2) Participating in an interview for employment in a local firm. (Use community firms.)<br><br>(See Sec. 12Q p. 119 Interviewing) | |
| 8. He evaluates conversations. | a. Students evaluate taped conversations using a checklist such as the following:<br>(1) Are you courteous as you speak to others?<br>(2) Do you help to keep a conversation going without trying to dominate it?<br>(3) Do you lead the conversation into fields of interest to your companions?<br>(4) Do you avoid making remarks that may hurt or embarrass other people? | |

C. The students practice techniques of group discussion.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He prepares to participate in various forms of group discussions. | a. The student lists the characteristics of the various forms of group discussions.<br><br>b. The student researches the duties of the chairman, and of each group member in the various forms of discussion.<br><br>c. The student discusses the procedure for individual preparation in order to participate in group discussions. | Aver, J.J., H.L. Ewbank. Handbook for Discussion Leaders. (Revised Edition) Harper and Brothers: 1954.<br><br>Barnlund, D.C. and F.S Haiman. The Dynamics of Discussion. Houghton Mifflin Company: 1960. |
| 2. He participates in a round-table discussion. | *a. The students conduct a round-table discussion on a topic which concerns all the participants. (The student chairman, appointed beforehand, will end the discussion, summarize, and invite class discussion.)<br>Example of Topics:<br>*(1) How English is related to occupations.<br>*(2) Occupations affect where a family lives.<br>*(3) Occupations affect who a family meets.<br>*(4) Occupations affect which schools are attended.<br><br>b. The students hold an impromptu round-table discussion. They divide into groups and appoint a chairman and secretary for each group. All groups will discuss the same problem simultaneously.<br>Example of Topics:<br>*(1) Occupations influence values, manner of speech and dress.<br>*(2) Occupations affect leisure time.<br>*(3) Occupations influence social status.<br>*(4) Work has its rewards.<br><br>c. The students hold a prepared round-table discussion on a current topic of their choice. They choose a topic which requires some outside reading and research. They prepare and bring to class a one-page outline listing two or three main causes, and one or two solutions with supporting evidence. Each group assigns a chairman and secretary. | Garland, J.V. Discussion Methods: Explained and Illustrated. (Third Edition, Revised) H.W. Wilson Co.: 1951.<br><br>Gulley, H.E. Discussion Conference and Group Process. Holt Rinehart and Winston, Inc. New York: 1960.<br><br>Keltner, J.W. Group Discussion Processes. Longmans, Green and Co., Inc. 1957. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He participates in forum discussions. | *a. In a forum the student lectures on the topic: "Career Choice, An Objective Approach." The audience may ask such questions as:<br>(1) How can a student tell if his choice of career is a wise one?<br>(2) Is there any advantage to be derived from taking a vocational aptitude test?<br>(3) Since a person evaluates himself differently at various stages of his life, how can he be sure that he has selected the career for which he is best fitted?<br>(4) Is aspiration a clue to a talent, or is it possible to exaggerate the degree of talent one actually possesses? How can one find out the truth about himself?<br>(5) What is happiness? What should one strive to get out of life?<br>(6) What is meant by perfecting of self through further education? What did Matthew Arnold have in mind when he spoke of the idea of perfection as "an inward condition of the mind and spirit"?<br>(From: Enjoying English 11.)<br>*b. The students discuss the following remarks by Thoreau:<br>"I learned this, at least, by my experiment: that if one advances confidently in the direction of his dreams, and endeavors to live the life which he has imagined, he will meet with a success unexpected in common hours...If you have built castles in the air, your work need not be lost; that is where they should be. Now put the foundations under them."<br>Henry David Thoreau | Film For Classroom Teaching. State Department of Public Education of Louisiana Bulletin no. 1195.<br><br>Ewbank, H.L. and J.J. Auer. Discussion and Debate: Tools of a Democracy. (Second Edition) Appleton Century, Crofts, Inc.<br><br>Braden, W.W. and E. Brandenburg. Oral Decision Making. Harper & Brothers.<br><br>Chase, Stuart. Roads to Agreement. Harper & Brothers.<br><br>Cortright, R.L. and G. L. Hinds. Creative Discussion. The Macmillan Company. |
| 4. He participates in a symposium. | a. The students hold a symposium-forum. The class members divide into groups. Each group will choose a problem of value for discussion and elect a chairman. Each symposium member will be assigned a particular topic which is part of the problem. Each symposium member will prepare in advance a three-minute speech on his topic.<br>Example:<br>*Students represent college recruiters discussing college entrance.<br>(1) Cost<br>(2) Admission requirements<br>(3) Financial assistance | Howell, W.S. and D.K. Smith. Discussion. The Macmillan Co.<br><br>McBurney, J.H. and K.G. Hance. Discussion in Human Affairs. Harper & Brothers. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Symposium (cont.) | (4) Academic requirements<br>(5) Residence requirements<br>(6) Campus activities.<br><br>b. The students conduct a symposium on discipline. The speakers represent the viewpoints of a young person, a parent, an educator, a community leader, a law enforcement official. | Sattler, W.M. and N.E. Miller. Discussions and Conference Leadership. Holt, Rinhart and Winston, Inc. |
| 5. He participates in panel discussions. | a. The students list five topics for group discussion. They relate the topics to school, community, state, national or international affairs. Example:<br>*(1) Jobs requiring long preparation<br>*(2) Jobs requiring little preparation<br>*(3) Jobs that are unusual<br>*(4) Jobs that are glamorous.<br><br>b. The students prepare a panel discussion on new books suitable for high school students to read. They make sure that all members of the panel have read the books being discussed.<br><br>c. The students evaluate one or more of the following films, and make a list of items learned from them which they can use in panel discussion.<br>(1) Coronet Films: "Discussion in a Democracy."<br>(2) Encyclopedia Britannica: "How to Conduct a Discussion."<br>(3) McGraw-Hill Text Films: "Group Discussion."<br><br>*d. Students participate in a panel discussion on "Looking Ahead to a Career." Some of the following questions may be used:<br>(1) How does an employer determine whether you "can do" and "will do"?<br>(2) Explain what is meant by the saying that punctuality is a form of courtesy.<br>(3) What are some of the principal topics which should be included in a resume?<br>(4) When you are selling potential rather than demonstrated ability, what might you mention during an interview? | Chase, Stuart. Guides to Straight Thinking with Thirteen Common Fallacies. Harper and Row. 1956. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Panel discussion (cont.) | (5) What is meant by individualizing the interview?<br>(6) How would you answer the question, "Why did you leave your last job?" and "What salary do you want?"<br>(7) What are the most common causes of dismissal and nonpromotion?<br>(8) If you were an employer, what would you look for in an employee's speech and in his attitude toward you?<br>(9) Give three examples of undesirable personality traits and explain how each tends to alienate fellow workers. Then give three desirable traits and explain how each tends to foster good feeling among workers.<br>(10) Give at least three examples of ways that speech is related to doing one's job well. | |
| 6. He participates in other forms of group discussion. | Note:<br>Circular response: A quick one-word pole of the entire group by the leader or chairman. This method gives everyone a chance to participate. It also helps to regain control when group discussion becomes heated and everyone wants to talk at once. It may be used to determine whether a group wants to continue a line of discussion or move on to another idea.<br><br>Circle-within-a-circle method: The discussion group sits in a circle in the middle of the room and the audience, or listeners, sit in a circle around the inner-circle-discussion group. Something different usually attract attention and causes new interest.<br><br>Brainstorming: Members respond to a question by giving all of the answers they can conceive, as quickly as possible. All ideas are accepted without hesitation or criticism. When the group responses slow down, the leader helps to evaluate answers by: (a) selecting the best answers, (b) eliminating the least possible ones, (c) listing them in order of importance, (d) classifying them under topics or divisions.<br><br>Buzz groups: Several small work groups are made up from the larger class. Each group is given a specific assignment to accomplish which is congruent with the overall-class assignment. A reporter is needed for each group to record and report the findings of the group. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Group discussions<br><br>(cont.) | Unfinished-story method: A debatable or controversial problem or story is presented to the group, but not finished or solved. Enough detail must be provided to help the group understand the situation. The students discuss the problem and attempt to offer a solution.<br><br>a. The students respond by a yes or no vote to a question such as:<br>*(1) Does work have any value other than financial rewards?<br>(2) Are there people who really like working?<br>(3) Others.<br><br>b. The students conduct a discussion using the circle-within-a-circle method. (A small group discusses a problem while the larger group observes.)<br>Example:<br>Your class is scheduled to go on a field trip. The bus can only take sixty-five of the seventy-five class members. What procedures should be used in selecting the students to attend?<br><br>c. The students participate in a brainstorming discussion.<br>Example:<br>*(1) What is the most desirable occupation in this area?<br>*(2) What can be done to alleviate poverty?<br>*(3) How can we raise money for a convention?<br>(4) Others.<br><br>d. The students conduct a buzz session.<br>Example:<br>(1) Planning an assembly program<br>*(2) Planning a survey of community businesses and industries<br>(3) Others.<br><br>e. Given an unfinished story to read, the students discuss its ending. (English on the Job, Book B, Globe, contains some unfinished stories)<br>Suggested topics for possible story beginnings:<br>(1) Prejudices--name it!<br>(2) Civil disobedience<br>(3) Religion--new religion trends, the Jesus people, etc. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Group discussions (cont.) | (4) Eighteen-year-old vote<br>(5) Capitol punishment<br>(6) An eleven-month school year<br>*(7) Why go to college?<br>(8) Why I prefer to live in a small town (large town)<br>(9) Modern manners<br>*(10) Specialized medicine<br>(11) Our foreign policies<br>(12) Ways of preventing war<br>(13) Comic books | |

D. The student develops ability to plan and express ideas orally before a group.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He acquires bodily ease in expressing ideas. | a. Students demonstrate how the following unnecessary body movements distract attention:<br>(1) Folding and unfolding arms<br>(2) Seesawing and swaying<br>(3) Crossing one leg in front of the other<br>(4) Fastening and unfastening a button<br>(5) Fidgeting with some object<br>(6) Touching the face or hair<br>(7) Looking out the window when talking.<br><br>b. The student tells all he can about the following by using body language. Other members of the class interpret what he is saying If they cannot do so, the student tells them again, talking with <u>both</u> "body" and voice.<br><br>(1) Yoo-hoo!<br>(2) Where are you?<br>(3) Did you miss me?<br>(4) Isn't it hot?<br>(5) What do you want?<br>(6) Hey! My foot is caught.<br>(7) Forget it!<br>(8) Wait for me.<br>(9) Help us!<br>(10) Come in.<br>(11) How Beautiful!<br>(12) I'm sorry, but I can't go.<br>(13) This is <u>my</u> affair.<br>(14) See that car?<br>(15) Don't get excited.<br>(16) Let me explain.<br>(17) How cruel!<br>(18) How Happy!<br>(19) Get out!<br>(20) I'm sorry.<br><br>c. The student pantomimes one of the following characters using body language. He makes his entrance and exit distinct.<br><br>(1) A man threading a needle<br>(2) A girl with bundles entering a bus<br>(3) An old man fishing<br>(4) A boy watching a ball game<br>(5) A woman hanging curtains<br>(6) A mailman meeting a snarling dog<br>(7) A man repairing an electric wire<br>*(8) A door-to-door salesman calling upon a housewife<br>*(9) A policeman directing traffic<br>*(10) A steeple jack painter | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Bodily ease (cont.) | *d. The students play charades. Students may act out words, books, movies, songs, television programs, workers, etc.<br><br>e. The students attend a movie or watch a television drama and observe the action of one or two of the leading actors. They pay attention to posture, changes of posture, movements of the head and shoulders, and changes in facial expression and make notations on their observation. The students discuss observations in class.<br><br>Career Point to Stress<br>The inability to make critical evaluation of fact and opinion could be detrimental to one's career. | |
| 2. He prepares and presents a simple speech. | *a. The student lists five possible subjects about which he feels able to speak. He submits them to his teacher for comments and suggestions. He chooses one of the subjects, and limits it so that it can be developed into a brief speech (could use career related topics).<br><br>*b. The student prepares a 2-3 minute speech on a career. He makes sure that he has a good introduction in which he tries to arouse the interest of his audience. He prepares a strong conclusion by summarizing what he has said in order to leave in the mind of his audience a dominant impression of his talk. (It is a good idea to memorize opening and closing statements.)<br><br>c. Avoiding the unnecessary and annoying habit of beginning statements with expressions like "why," "well," "say," "see," or "uh," the student presents his speech to the class using prepared visual aids if he wishes. | |

E. The student presents effectively various types of speeches.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He adjusts the type of speech to his purpose. | a. The students discuss the three purposes of persuasion, and the goal of each. (See Guide Sec 12R-59)<br><br>b. The student reads statements similar to the ones below, and decides whether the purpose is to (a) stimulate, (b) convince or (c) motivate to action.<br>(1) Ten dollars a month will provide support for a needy child.<br>(2) These men gave their lives for democracy.<br>(3) More stringent laws are needed for traffic control.<br><br>c. The students discuss the various situations in which informational speeches are given.<br>*Example: Speeches of introduction<br>Speeches of commemoration<br>*Speeches of sales promotion, etc.<br><br>d. The students discuss situations in which speakers are required to entertain the audience.<br><br>e. The students discuss the methods that toastmasters use to create and maintain the entertaining mood.<br><br>f. The student considers the list of topics below and decides which occasions require a speech to inform, which to entertain, and which to convince. He decides in which situations more than one purpose might be suitable.<br><br>(1) A church dedication<br>(2) A football banquet<br>(3) A class reunion<br>(4) A Boy Scouts' convention<br>(5) A literary club tea<br>(6) A church youth rally<br>(7) A music club meeting<br>(8) A political rally<br>(9) A parent-teacher meeting<br>(10) A dramatic club banquet<br>(11) A farewell party for a teacher<br>(12) A fund raising rally<br>(13) A Veteran's Day rally<br>(14) A Labor Union meeting | Brewton, John E. et. al. Using English 12. Laidlaw Brothers, Dallas: 1966. Unit 3, pp. 44-70.<br><br>Irwin, John V. et. al. Modern Speech. Holt, Rinehart and Winston, Inc. New York.<br><br>Ibid, pp. 214-215. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He presents a persuasive speech. | a. The student prepares a nominating speech for a candidate for one of the following offices:<br>(1) President of his class<br>(2) Chairman of a committee to organize a fund drive for a local charity<br>(3) Chairman of the publicity committee for a school play.<br><br>*b. The student chooses a career field, and presents a speech in which he convinces someone that he is especially suited for that field. (What evidence is there of ability in the field?--Test results, work experience, etc.--What does the work entail? Have you observed anyone at work? Have you had training for the work? Can you arrange to be trained for the work? Could you enjoy doing this work for a long time? Do you have enough financial backing to permit you to enter the period of preparation required for the field? If not, can you see how you can arrange for the money required?)<br><br>*c. The student constructs a hypothetical case, and pretends that he is a lawyer who presents the argument for the defense.<br><br>*d. The student prepares a speech urging the acceptance of an idea that would benefit the school (city, community, etc.).<br><br>*e. The student pretends that he is a member of the state legislature, and advocates passage of a bill.<br><br>Career Point to Stress<br>Money or funding for training is a minor problem if one has ability, and has demonstrated his ability in a field of work. The most important factor is the discovery and development of aptitude during the formative years. | |
| 3. He presents an informative speech. | *a. The student presents speeches which require clear explanations. The following are some suggestive activities:<br>(1) Direct a tourist to a place in your community<br>(2) Tell a group how to knit a sweater<br>(3) Tell a group how to take pictures<br>(4) Prepare a report about a famous person | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Informative speech (cont.) | (5) Give a report on a current event<br>(6) Prepare a report on an interesting place you have visited<br>(7) Prepare a report on making some type of art work.<br><br>b. The student gives a speech on some dread disease. (Cancer, sickle cell anemia, etc.)<br><br>c. The student presents a speech suitable for school assembly during Brotherhood Week.<br><br>d. The student prepares a speech for an occasion such as:<br>(1) Independence Day (3) Memorial Day<br>(2) Veteran's Day (4) National Education Week<br><br>Career Point to Stress<br>Few things more directly affect your progress in the world of work than your command of the spoken word. | |
| 4. He presents an entertaining speech. | a. The student chooses several of the following topics and presents speeches which are enjoyable and entertaining. (After-dinner speech)<br>(1) Do-it-yourselfers (7) Mini dresses<br>(2) Hippies (8) Hair styles<br>(3) Sports cars (9) Others<br>(4) Slanguage<br>(5) Suburban commuters<br>(6) Soul food | Mouat, L.H. A Guide to Effective Public Speaking. D.C. Heath and Company.<br><br>Soper, P.L. Basic Public Speaking. (2nd Ed.) Oxford University Press.<br><br>Thonssen, L. and H. Gilkinson. Basic Training in Speech. (2nd Ed.) D.C. Heath and Co.<br><br>White, E.E. and C.R. Henderlider. Practical Public Speaking. The Macmillan Company. |
| 5. He adjusts the projection of his voice. | a. The student listens to recordings of his speeches, and evaluates voice projection considering such questions as the following:<br>(1) Could the speech be heard by everyone in the classroom?<br>(2) What voice adjustments would be needed if the same speech were given in the auditorium?<br>(3) How does size of room and audience affect voice projection? Acoustics? | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Projection (cont.) | b. The student practices projecting his voice using one statement. | Film: "How to Remember Public Speaking: Movement and Gestures" Coronet. |
| 6. He enunciates and pronounces words correctly. | a. The student pronounces the following words with the hinge of the jaw loose and the face lengthened:<br>sleigh, factory, butterfly, squaw, truck, match<br>muscular, nectar, protector, box, knife, excel<br>orchid, seize, kidnap, expel, compel, quizzing | "Getting Yourself Across." - McGraw-Hill.<br>"Say What You Mean." McGraww-Hill. |
| | b. The student pronounces the following words with alacrity of the tongue in sounding the consonant:<br>pleasure, favoritism, history, vacation<br>theater, backstroke, California, anecdote<br>teacher, sidewalk, something, familiar | "How to Deliver a Speech." - Society for Visual Aids. |
| | c. The student pronounces the words in activity (a) and (b), making use of correct enunciation. | "How to Discover the Purpose of a Speaker." Society for Visual Aids. |
| 7. He delivers his speech. | a. The student delivers a speech using an outline only. (He may select any speech from previous activities.) | |
| | Note to the teacher:<br>You may want to develop a rating sheet, and allow students to rate each other's speeches. Each student may be handed the rating sheets on his final speech so that he can note areas where improvement is needed. | |

F. The student demonstrates correct parliamentary procedure.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He uses correct parliamentary procedure. | (See Guide Section 13L-94-96)<br>a. The students practice the steps in making a motion. With one class member acting as chairman, the others offer various main motions.<br>Suggested subjects for motions:<br>(1) Abolition of homework<br>(2) Publications of school paper<br>(3) Petition to the student council<br>(4) Career education.<br><br>b. The students practice making and amending motions using the topics listed or others of their choice.<br><br>c. The students practice the following procedures in class:<br>(1) Proposing, discussing, and voting on a main motion<br>(2) Rising to a point of order<br>(3) Adjourning a meeting<br>(4) Nominating and electing officers<br>(5) Proposing a procedural motion.<br><br>d. The students read one of the following references to select topics that have not been covered at this point. They discuss the topics found. (Suggestions: duties and rights of members, reading and approving minutes, motion to postpone, motion to reconsider.)<br>(1) Cushing's Manual of Parliamentary Practice<br>(2) Eliot's Basic Rules of Order<br>(3) Robert's Rules of Order<br><br>e. The students view and discuss a filmstrip on parliamentary procedure.<br><br>*f. The class simulates a combination business-social staff meeting for the purpose of meeting a new executive and listening to a new hospitalization insurance plan. Members of a committee prepare name tags with the worker's job indicated. Short speeches to persuade, to inform, and to entertain may be made. Committees may function to list departments and workers, to write letters of invitation or announcements, and to provide appropriate refreshments. | |

BEST COPY AVAILABLE

G. The student develops skill in oral interpretation.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He chooses and evaluates literary selections for oral interpretation | a. The student selects short pieces of literature through which he can express anger, sorrow, fear, joy, happiness, etc. | |
| | b. The student evaluates in writing assigned literary selections in light of their effectiveness and suitability for being orally interpreted and produced as plays on stage.<br>(1) "The Mad Man" - Edgar Allan Poe<br>(2) "The Creation" - James Weldon Johnson<br>(3) "Ben Hur" - Lew Wallace<br>(4) "The Pit and the Pendulum" - Edgar Allan Poe<br>(5) "The Devil and Daniel Webster" - Stephen Vincent Benet | |
| | c. The student chooses a selection for oral interpretation which he thinks can be presented to an audience and writes a critical analysis with emphasis on effectiveness of selection, its theme and purpose.<br>(1) "I Have A Dream" - Martin Luther King<br>(2) "Excerpt from 'Rebecca'" - Daphne Du Maurier<br>(3) "The Death of The Hired Man" - Robert Frost<br>(4) "Ode To The West Wind" - Percy Bysshe Shelly<br>(5) "Prisoner of Chillon" - Lord Bryon<br>(6) "Jazz Fantasma" - Carl Sandburg | |
| 2. He interprets literary selections | a. Given one literary selection, the student identifies the differences and similarities between oral interpretation and acting by reading the selection to an audience, and aiding the audience in making a written analysis.<br>Example:<br>(1) "A Raisin in The Sun" - Lorraine Hansbery<br>(2) "Selections from 'God's Trombones'" - James Weldon Johnson<br>(3) "Death of A Salesman" - Arthur Miller<br>(4) "Our Town" - Thornton Wilder<br>(5) "The Man With The Hoe" - Edwin Markham | |
| | b. Through the use of improvisational techniques, the student demonstrates in dialogue and pantomime his understanding and interpretation of a selection or situation. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Interprets literary selections (cont.) | Example:<br>(1) A woman with many bundles on a crowded bus.<br>(2) A football player ready for kick-off.<br>(3) A young boy waiting in line at a movie.<br>(4) An excited spectator at a sports' event.<br>(5) "The Congo" Vachel Lindsay<br><br>c. Under the direction of the teacher, the students participate in a speech choir to present a number of choral readings.<br><br>d. The student chooses a work of poetry or prose and arranges it for choral reading. He directs classmates in the presentation of the reading, creating the mood and conveying the meaning through blending of voices, accents and rhythm. | |

BEST COPY AVAILABLE

B. The student learns the skills of play production.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He learns the basic techniques of stage direction and production. | a. The student learns the technical language of play production.<br><br>b. The students discuss the following factors involved in play production:<br>(1) Selecting and analyzing a script<br>(2) Selecting a stage crew<br>(3) Casting for the play<br>(4) Choosing players<br>(5) Financing the production.<br><br>c. The student identifies orally the specific duties of the following in play production:<br>(1) Director<br>(2) Assistant Director<br>(3) Stage Manager<br>(4) Scenic Designer<br>(5) Property Manager<br>(6) Costume Manager<br>(7) Makeup Manager<br>(8) Manager of Lights and Sound Effects<br>(9) Publicity Manager<br>(10) Business Manager<br>(11) Actors<br><br>d. The students demonstrate a knowledge of the various stage positions by drawing a diagram of a stage and labeling the areas correctly.<br><br>e. The student draws a set and prepares stage directions in the following scenes:<br>(1) Between an older and younger brother<br>(2) Between a teacher and a pupil<br>(3) Between a coach and a batter.<br><br>f. The student reports to the class on the following topics:<br>(1) Set design<br>(2) Lighting<br>(3) Costume design<br>(4) Makeup | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Play production (cont.) | g. After reading several short plays, members of the class choose a script and produce a one-act play.<br>(1) They elect a director.<br>(2) They choose a stage crew, and a cast.<br>(3) They rehearse the play.<br>(4) They present the play using suitable scenery, lighting, makeup, and costumes.<br><br>*Career Point to Stress<br>When students become involved in producing and presenting a play, their enthusiasm for work increases immeasurably. Drama and/or role-playing affords an opportunity for the student to know that each person's interests, aptitudes, values, and attitudes are unique and different from those of others. Self-confidence and respect for peers are natural outcomes. Additionally, play production presents students with the challenge to apply their knowledge of the relationship between leisure, technology, and occupations. | |
| 2. He develops a character in a play by use of costume design. | a. The student selects a period in history and reports on the styles of clothing for that period.<br>Example: Egyptian Costume, Renaissance Costume, Greek Costume, Puritan Costume, Roman Costume, Charles I Costume<br><br>b. The student selects a play and makes a costume chart for at least five characters.<br><br>c. Using doll models, the student costumes the entire cast of a play.<br><br>d. The student makes doll models of costumes showing the various levels of drama development.<br><br>e. The students design and make costumes for the class production which will be presented to an audience. | The English Language Arts in the Secondary School. Prepared by the Commission on The English Curriculum of the National Council of Teachers of English. Appleton-Century-Crofts, Inc. New York: 1956.<br><br>Smith, Milton. Play Production. Appleton-Century Crofts, Inc. New York: 1948. |
| 3. He develops a character in a play by use of makeup. | a. The student orders makeup catalogues, checks the materials they offer, and the prices of these materials. He reports his findings to the class. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Play production (cont.) | b. The student assembles a makeup kit. | Prisk, Berneice. Stage Costume Handbook. Harper and Row. New York: 1966. |
| | c. The student demonstrates basic techniques of stage makeup application. | |
| | d. The student demonstrates the use of such items as nose putty, crepe hair, hair whitener, liners, etc. | Barton, Lucy. Historic Costume for the Stage. Boston: Baker, 1935. |
| 4. He participates in the production of a play. | a. The students organize a play production staff. | |
| | b. The producer chooses a script, assigns roles, and the class produces the play.<br>(1) The student director directs the play.<br>(2) The student actors play the characters of the play.<br>(3) The student crews take care of stage scenery, props, lighting and sound effects, costumes and makeup. | Kohler, Carl and Emma Von Sichart. History of Costume. London, Watt: 1937. |
| | c. The students present the play to an audience. | Lounsbury, Warren C. Theater Backstage From A to Z. University of Washington Press. Seattle: 1967. |
| 5. He participates in advanced stage-craft. | *a. The student designs a floor plan of a selected play. | |
| | *b. The student sketches and names the parts and dimensions of a standard-size flat. | McGee, Cecil. Drama For Fun. Broadman Press, Nashville, Tenn. 1969. |
| | *c. The student constructs a flat. | |
| | *d. The student sizes and paints a flat. | |
| | *e. The student learns the basic operation of the lighting board in the auditorium and demonstrates how it works. | Beloof, Robert. The Performing Voice in Literature. Little Brown and Company, Boston: 1966. |
| | *f. The student identifies the curtains, battens, and border lights in the auditorium. | |
| | *g. The student makes a lighting cue sheet for a selected play. | |
| | *h. The student identifies a list of stage and lighting terminology. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Play production (cont.) | *i. The student prepares a complete production book for a one-act play.<br><br>*j. The student chooses one of the following projects and completes it in a given time.<br>(1) He constructs models of devices for producing stage effects such as fog, fire, snow, rain and thunder.<br>(2) He collects pictures of different kinds of lighting devices.<br>(3) He collects pictures of television sets.<br><br>*k. The student visits a local drama theater and then draws a plan of the stage and its equipment, incorporating its lighting system.<br><br>*l. The student prepares reports on some of the following directors:<br>(1) Joshua Logan<br>(2) Elia Kazan<br>(3) José Quintero<br>(4) Tyrone Guthrie<br>(5) Carmen Capallo<br>(6) Guthrie McClintic<br>(7) Harold Churlman<br>(8) Norris Haughton<br><br>*m. The student prepares reports on some of the following scenic designers:<br>(1) Lee Simanson<br>(2) Peter Larkin<br>(3) Norman Bel Geddes<br>(4) Robert E. Jones<br>(5) Howard Bay<br>(6) Donald Oenslager<br><br>*n. The student prepares and presents reports on the following topics:<br>(1) How to make a flat<br>(2) How to paint scenery<br>(3) How to make a cloud scene<br>(4) The value of a scenic artist<br>(5) The use of color line and mass in stage design<br>(6) The duties and responsibilities of the stage manager<br>(7) The influences that brought about changes in stage design<br>(8) Types of modern scenic design<br>(9) The history of stage lighting<br>(10) The use of special lighting<br>(11) Producing special sound effects. | Hedde, Wilhelmina. et. al. The New American Speech. J.B. Lippincott Co. New York: 1963.<br><br>Irwin, John V. & Marjorie Rosenberger. Modern Speech. Holt, Rinehart, and Winston, Inc. New York: 1966.<br><br>Bailey, Howard. The A B C's of Play Producing. David McKay Co., Inc.<br><br>Bowman, Wayne. Modern Theatre Lighting. Harper Brothers.<br><br>Dietrich, John E. Play Direction. Prentice-Hall, Inc.<br><br>Gillette, A.S. Stage Scenery: It's Construction and Rigging. Harper Bros.<br><br>Lamers, William M. and Joseph Staudacher. The Speech Arts. Lyons and Carnahan. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Advanced stagecraft (cont.) | *o. The student researches, reports, and demonstrates to the class one of the following topics:<br>(1) Set design. (He sketches the set, or makes a model of it, and explains how it will contribute to the production.)<br>(2) Lighting. (He makes a light plot, and explains the kinds of lights which will be needed and the purpose of each.)<br>(3) Costume designs for a modern play. (He sketches and designs a number of costumes, including those for one or more of the principal characters. He explains his choice of color.)<br>(4) Makeup. (He demonstrates the application of character makeup on a classmate or volunteer. He explains the effects he wants and how to achieve them.) | Ormanney, Katherine Anne. The Stage and the School. McGraw-Hill Book Co., Inc.<br><br>Rice, Elmer. The Living Theatre. Harper Brothers.<br><br>Rowe, K.T. A Theater In Your Head. Funk and Wagnalls Co.<br><br>Selden, Samuel and Hunton D. Sellman. Stage Scenery and Lighting. Appleton-Century Crofts, Inc.<br><br>Albright, H.D. Working Up a Part. Houghton Mifflin Co.<br><br>Barnes, Grace and Mary Jean Sutcliffe. On Stage Everyone. The Macmillan Co.<br><br>Boleslavsky, Richard. Acting: The First Six Lessons. Theatre Arts Books. |
| | p. The student makes a scrapbook of pictures of production scenes of plays. | |
| | *q. The student constructs one of the following sets:<br>(1) A simple box set with two doors and two windows.<br>(2) A simple box set with a fireplace, a stairway, and French windows<br>(3) A garden scene with a wall, a gate, two trees, and a bench<br>(4) A two-level floor plan, to be used for a courtroom scene. | |
| | r. The student makes a chart that shows all the people connected with a performance of a three-act play. He tabulates the duties of all the persons listed on his chart. | |
| c. He interprets experiences to an audience. | a. The students list physical actions for a character in a given scene. (This is called "making a score" of the role.) | |
| | b. The student writes his intention of the above score in the following manner: "I want to..." or " I must..." | |
| | c. The student demonstrates his understanding of intention by developing a scene with circumstance, intention and score--then acting out in the classroom. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Interprets experience (cont.) | d. The student demonstrates through group improvisations his ability to clearly understand a character's intention. | Hedde, Wilhelmina G. William Norwood Brigance, Victor M. Powell. The New American Speech. J.B. Lippincott Co. |
| | e. The student performs certain exercises to relieve stage tension and develop muscle control. | |
| | f. The student develops a scene with specific actions to carry out. | |
| | g. The student improvises a scene to make words become actions to carry out. | Irvin, John V. Marjorie Rosenberger. Modern Speech. Holt Rinehart Winston. |
| | h. The student observes people carefully noting mannerisms, gestures, walking, talking, and other ways of revealing character traits. He discusses his observations in class. | Lamers, William M., Joseph M. Staudacher. The Speech Arts. Lyons and Carnahan. |
| | i. From an observed fact the student imagines a scene that could take place. He writes the scene and then dramatizes it. | |
| 7. He interprets characters. | a. The student develops a detailed analysis of a character in full-length play. He states the motivating desire in terms true to the dramatist's conception. | Stanislavski, Constantin. Building a Character. Theatre Arts Books. |
| | b. The student divides the character's roles into beats (emotional incidents) and states the intention for each beat. | Aggertt, O.J. and E.R. Bowen. Communicative Reading. Macmillan Co. (2nd ed.) 1963. |
| | c. The student lists the external characteristics of his character. | |
| | d. The student rehearses the role and develops a meaningful character. | |
| | e. The student writes out the underlying meaning, verbal action, motivating desire and relationship of the lines for the character. | Bacon, W.A. & R.S. Breen. Literature as Experience. McGraw-Hill Book Co., Inc. |
| | f. The student presents his characterization to the class. | |
| | g. The student writes out a short episode with a beginning, an interesting course of events, and a surprise-type ending. He prepares a stage set and presents his pantomime to the class to see how many classmates can follow the story easily. | Cosgrove, Frances. Scenes for Student Actors (Vol. VI) Samuel French, Inc. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Interprets characters (cont.) | h. The student selects one of the leading pantomimists on television and tries to imitate one of his pantomimes. | Deutsch, Babette. Coming of Age: New and Selected Poems. 1959. Indiana Univ. |
| | i. The student develops and presents an original ten minute pantomime fully costuemd with sound effects and music. | |
| 8. He expands his knowledge of the theater and acting. | a. The student writes a paper on the historical changes in the theater. | Dolman, John Jr. The Art of Reading Aloud. Harper & Bros. |
| | b. The student attends plays in the area and writes up reviews. | |
| | c. The student reports on the religious, social and psychological factors that characterize each period in theater history. | Frankenstein, L.W. Play-Readings. Samuel French, Inc. |
| | d. The student puts up a bulletin board pertaining to drama. | Herman, Lewis and Marguerite. American Dialects. Theatre Arts Books. 1959. |
| | e. The student reacts objectively to the quality of modern acting. | Herman, Lewis and Marguerite. Foreign Dialects. Theatre Arts Books. |
| | | Hoke, Helen. The Family Book of Humor. Honouer House. |
| | | Lee, Charlotte L. Oral Interpretation. Houghton Mifflin Co. 1965. (3rd ed.). |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | Note to the teacher:<br><br>The curriculum revision committee received a "Preliminary Proposed Model for Career Education Training in Commercial Broadcasting" from Mr. M.C. Perry, KHOM-FM, Houma, Louisiana.<br><br>Because of the interdisciplinary approach which the proposal presents, it is recommended as one of the ways to involve students in a Career Education program.<br><br>The actual activities of the model are included here as a project for oral language.<br><br>I. The students were trained for several weeks as they prepared to initiate the radio program.<br>II. The students (twenty) participated in a live one-half hour radio program of news, interviews, panel discussions and commercial matter on Saturdays.<br>A. They sold commercial material produced, directed, and broadcasted the entire program..<br>B. They operated the control console, microphones from peripheral studios, and transcribing machines.<br>C. They created, produced, and recorded (complete with music and/or sound effects) their own commercial material.<br>D. They brought in recorded actualities from their own school activities which were edited and produced before being placed within the context of news copy.<br>III. The students were assisted by an adult, licensed radio operator during each broadcast. | |

# LITERATURE

BEST COPY AVAILABLE

## LITERATURE

The following section on literature is a continuation and application of those skills developed in the preceding Language Arts Guide. The student's success in the secondary literature program will depend upon his proper placement in the skill strand. It is not expected that all students will proceed through the entire secondary sequence, nor is it expected that all students will be ready to begin with the secondary sequence.

Teachers of students whose entry behavior is at a level lower than that required for secondary literature are referred to the following summary of elementary reading skills. More specific learning activities can be found in the Primary and Middle School Guide.



The study of literature still finds its best justification and motivation in the unique contribution it makes to the all-around education of youth. It is the classroom teacher's privilege and prerogative to select the reading materials and plan activities through which the student can experience a healthy interaction with human characters whose successes, failures, hopes, dreams and aspirations parallel his own. From this new relationship with humanity he can reaffirm values which will equip him to cope with the realities of life. There is no greater opportunity in education for the blending of the world of self and the world of work than that offered through the study of literature. Career education concepts combined with the total literature program can develop that positive self-image for the student that is so necessary for success.

READING SKILLS

Primary and Middle School

Word Attack

Comprehension

Study Skills

Literary Skills

# READING

Reading instruction is concerned with two major areas--the acquisition of skills and the application of skills--acquisition involving the mechanics of reading and application involving reading for meaning. The reading skills are presented in four sections: Word Attack Skills, Comprehension Skills, Study Skills, and Literary Skills.

Continuity is found not only within these areas, but also with the other language arts.

Each section is organized by specific reading skills rather than by levels. These sections can be used as a complement to any developmental reading program.

The developmental reading program provides sequential and systematic instruction in basic reading skills and enables the student to expand his reading in the areas of recreational and functional reading. Once a skill is introduced, it is to be developed, maintained, and utilized in all succeeding areas of reading instruction in order to insure that each student may read with increasing proficiency and independence.

## Word Attack Skills
General Concepts and Objectives:

A. The student acquires a vocabulary of specified words peculiar to his own environment.
   1. He uses service words to describe pictures and picture stories.
   2. He uses service words to compare pictures and picture stories.
   3. He uses service words to classify picture stories.
   4. He uses service words to interpret selected pictures and picture stories.

B. The student sees and hears likenesses and differences in letters, words, and groups of words.
   1. He sees and identifies likenesses and differences in objects
   2. He listens for likenesses and differences in nonverbal sounds.
   3. He listens for and identifies common nonverbal sounds.
   4. He identifies the letters of the alphabet, but not necessarily in order.
   5. He points out ascending and descending elements of words.
   6. He recognizes the basic sight words as suggested by an accepted basic sight word list.

C. The student sees likenesses and differences in selected words.
   1. He matches words which begin with the same letter.

D. The student identifies consonant sounds.
   1. He identifies the consonant sounds of the alphapet.
   2. He identifies final consonant sounds in given words.
   3. He identifies medial consonant sounds in given words.
   4. He identifies silent consonants in words.

E. The student recognizes phonograms.
   1. He orally and visually identifies rhyming words.
   2. He associates the sound of a specific phonogram given in one word with the same found in other words.
   3. He uses phonograms to extend word families.

F. The student decodes vowels and variant vowel sounds.
   1. He identifies the long vowel sound.
   2. He identifies long vowels in words ending with a single vowel.
   3. He recognizes long vowels in words having vowel teams.
   4. He expands his knowledge of long vowels in one syllable words.
   5. He recognizes that "y" is sometimes used as a vowel.
   6. He identifies short vowel sounds.
   7. He recognizes short vowels in words beginning with a single vowel.
   8. He expands his knowledge of short vowels in one syllable words.
   9. He identifies the murmur diphthongs "ir," "ur," "ar," and "er," in words.
   10. He recognizes and uses specific diphthongs within selected words.

G. The student decodes consonant blends and digraphs.
   1. He recognizes and uses consonant blends.
   2. He pronounces words which have triple consonant blends.

H. The student pronounces unknown words by blending phonemes.
   1. He blends phonemes to pronounce unknown words.

I. The student uses the dictionary to determine pronunciation of unknown words.
   1. He uses the dictionary to pronounce unknown words.

BEST COPY AVAILABLE

J. The student recognizes and uses affixes.
   1. He adds specified inflectional endings to selected words.
   2. He affixes er or est to root words.
   3. He recognizes and uses suffixes.
   4. He becomes familiar with inflectional endings of words of foreign origin.
   5. He recognizes and uses prefixes.

K. The student recognizes compound words.
   1. He identifies the two small words which are combined in a compound word.

L. The student recognizes syllables.
   1. He uses auditory discrimination to distinguish words of one and two syllables.
   2. He identifies the number of syllables in given words.
   3. He divides words having two consonants between vowels.
   4. He divides vowel-consonant-vowel pattern words into syllables.
   5. He divides selected words into syllables.

M. The student accents syllables.
   1. He identifies accented syllables.
   2. He identifies primary and secondary accents.

N. The student recognizes contractions.
   1. He recognizes contractions.

O. The student uses context clues to decode unknown words.
   1. He uses context clues to decode unknown words.



Comprehension Skills
General Concepts and Objectives

A. The student perceives relationships and classifies by characteristics.
   1. He perceives differences
   2. He perceives similarities.
   3. He classifies by categories.

B. The student follows written directions.
   1. He follows written directions.

C. The student identifies the main idea.
   1. He identifies the main idea of given pictures.
   2. He identifies the main of given paragraphs.
   3. He predicts content from given titles.

D. The student identifies specific details.
   1. He identifies details in pictures.
   2. He recalls details.
   3. He identifies details in sentences and paragraphs.

E. The student recognizes sequence.
   1. He lists events of a story in sequential order.

F. The student uses context as an aid in comprehension.
   1. He uses context to determine meaning of unknown words.
   2. He demonstrates understanding of sentence meaning.
   3. He demonstrates comprehension of a selection supplying missing words.

G. The student draws inferences and applies interpretative reading skills
   1. He describes characters and feelings from selected pictures.
   2. He listens to stories and discusses the characters, the simple plot, and the setting.
   3. He evaluates the actions of specified characters in a story by discussing their actions.
   4. He identifies mood and emotional reaction by dramatization, oral expression, written description or illustration.
   5. He identifies and discusses the stages of the development of a specified character in a selected story.
   6. He identifies the author as the speaker in a specified story.
   7. He identifies and discusses the style used by the author.
   8. He identifies and discusses the points of view in selected short stories.

H. The student relates cause and effect and draws conclusions.
   1. He draws conclusions by making appropriate choices when given several possibilities.

I. The student interprets figurative language.
   1. He underlines the words or phrases used as figurative language and discusses the figurative meaning.
   2. He identifies the simile as a figure of speech.
   3. He discusses the meaning of idiomatic language used in selected readings.
   4. He points out colorful language used in phrases of selected sentences.

J. The student employs critical reading techniques.
   1. He distinguishes between fact and fantasy.
   2. He distinguishes between sense and nonsense.
   3. He distinguishes between true and false statements.
   4. He distinguishes between exaggerations and understatements.
   5. He detects and discusses bias and prejudice of authors.

Study Skills
General Concepts and Objectives

A. The student demonstrates ability to use basic study skills.
   1. He uses a picture dictionary as a reference source.
   2. He identifies the three main divisions of the alphabet in the dictionary.
   3. He alphabetizes from a selected list to the first letter.
   4. He alphabetizes words from a selected list to the second, third, and fourth letter.
   5. He recognizes and uses guide words.
   6. He locates entry words.
   7. He interprets dictionary symbols.
   8. He uses the dictionary to determine the pronunciation of words.
   9. He uses the dictionary to determine word meaning.
   10. He uses the dictionary to determine parts of speech and derivations of words.
   11. He learns correct division of words by using the dictionary
   12. He uses unabridged and specialized dictionaries.
   13. He uses the table of contents to locate
   14. He uses an index to find sources of information.

15. He makes a simple outline.
16. He supplies information found in footnotes.
17. He locates and records information using an encyclopedia.
18. He uses the library.
19. He locates information and reads the information orally.
20. He demonstrates his ability in developing research skills.
21. He adjusts his reading rate to accommodate different kinds of content for different purposes.
22. He uses the SQ3R method when reading factual-type content material.
23. He demonstrates the ability to locate and
24. He identifies directions on a map.
25. He uses maps to locate familiar landmarks in his community and state.
26. He records information from the appropriate maps using direction words as locational guides.
27. He records information from maps using direction words as locational guides.

BEST COPY AVAILABLE

Literary Skills
General Concepts and Objectives

A. The student expands his interests in reading to acquire a life time habit in reading
   1. He looks at simple picture books of his own choice.
   2. He listens to stories and poems for enjoyment.
   3. He selects books, stories, poems, and/or plays to read for pleasure.
   4. He reacts to a book of his own choice.

B. The student reads for his own pleasure.
   1. He reads a variety of materials.
   2. He voluntarily tells about a book or story he has read.
   3. He locates and reads interesting and enjoyable books in the library
   4. He reads a story orally to entertain others.

C. The student extends his appreciation of short stories, novels, and plays.
   1. He recognizes and analyzes the plot.
   2. He learns to appreciate charaterization.
   3. He recognizes the writer's style.
   4. He identifies the theme of a selection.

D. The student demonstrates his ability to identify and record facts pertaining to the development of character in biography and autobiography.
   1. He reads biographies.
   2. He analyzes the biography for a group or individual report.
   3. He writes an evaluation of a biography.

E. The student recognizes sound devices used in poetry.
   1. He marks the rhyme scheme in a poem.
   2. He marks the meter in a line of poetry.

F. The student demonstrates his ability to interpret poetry.

BEST COPY AVAILABLE

A. The student analyzes the short story as a literary art form.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | NOTE TO TEACHER:<br><br>(Although the short story may be enjoyed simply for itself, analysis adds a second kind of enjoyment, the enjoyment of discovering how a writer gains his effects.<br><br>As students read short stories they should become aware of the techniques that help make up the effective short story. It is vital that high school students realize that short stories are written by people who have ideas and the techniques that enable them to convey these ideas to others. The art of the short story is the art of the writer as the creator of the experience with which the story deals, and the art of the reader as the recreator of that experience. The unit on the short story should focus upon those techniques that break down the barrier between the storyteller and his audience.) | |
| 1. He recognizes and identifies the elements of the plot. | a. Given selected short stories which focus on plot, the student supplies answers to such plot related questions as the following:<br><br>(1) What is the basic conflict upon which the story is based?<br>(2) What complications arise as the story progresses?<br>(3) What is the climax or major turning point in the story?<br>(4) What is the resolution or final outcome of the story?<br>(5) Is the plot concerned with a problem inside the main character or with an outward conflict?<br>(6) Does it contain both internal and external conflicts; if so, are they related?<br><br>b. The student identifies the basic elements of plot by designating specific paragraphs which illustrate conflict, complication, crisis, climax, and denouement or resolution. | Books:<br>Bennett, Robert A. and others. Types of Literature. Ginn and Company, 1964.<br><br>Berkley, James and others. Approaches to Literature. The L. W. Singer Co., Inc. 1969.<br><br>Ellis, Webb. A Teacher's Guide to Selected Literary Works. Dell, 1965. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Plot (cont.) | c. The student reviews in writing the plot of an assigned short story, and with specific details from the story, explains what its complications and crises are, where the climax occurs, and what the solution is.<br><br>d. When given selected short stories the student points out the major aspects of plot in class discussion. He uses quotes from the story if necessary to illustrate his choice.<br><br>e. The student keeps in his notebook a plot outline in which he writes a summary of the major aspects of the plot of each story he reads.<br><br>f. The student chooses a short story from the assigned list in which the author develops an external conflict. He explains his choice orally or in writing.<br><br>*g. The student chooses a short story from an assigned list in which the author shows his character in conflict with external circumstances. (external circumstances may be the workings of nature as in the case of "To Build a Fire" by Jack London, or with mass production as in the case of "Quality" by John Galsworthy.)<br><br>h. The student chooses a story in which the author develops an internal conflict. He identifies and explains in writing.<br><br>i. The student selects a short story in which the author has developed an external and an internal conflict. He explains, citing specific examples from the selection. He points out which of the two predominates. | Books:<br>Evans, Verda. Types of Literature: Teacher's Handbook. Ginn and Co., 1964.<br><br>Laubacker, Sarah E. A Book of Short Stories-1. Harcourt, Brace, and World, 1969.<br><br>Loban, Walter. Adventures in Appreciation. Harcourt, Brace, and World, Inc., 1963.<br><br>MacEwen, Mary E. Stories of Suspense. Scholastic, 1963.<br><br>Recordings, Filmstrips, and Sound Filmstrips:<br><br>Howard Fast: "Stories of Early America" Read by the author. CMS Records, Inc. 14 Warren St. N.Y.C. 10007. |

SECONDARY LITERATURE

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He recognizes and identifies the methods of characterization. | NOTE TO TEACHER:<br><br>(Characterization accounts for the way people behave in the situation in which the author has placed them. In a good short story the characters seem real and act naturally under the circumstances in which they find themselves. In Guy de Maupassant's "The Piece of String," characterization is developed to the point of perfection. Up to the last fatal moment we follow Hauchecorne's peculiar mental processes, wondering how he can clear his reputation. Then we realize that since he is the type of man he is, there can be no other solution.)<br><br>a. When given selected short stories which focus on characterization, the student answers the following questions which relate to character analysis.<br>(1) What did the characters do?<br>(2) Why did each character act as he did?<br>(3) What did each character's actions reveal about him?<br>(4) What did each character's thoughts reveal about him?<br>(5) Do any of the characters contrast with each other? If so, how? What is the point of the contrast?<br>(6) Do the words used to describe a character create a sympathetic, unsympathetic, or neutral attitude toward him?<br><br>b. The student writes a character sketch in which he discusses what is learned about a short story character from the author through the following methods:<br>(1) by telling what kind of person he is<br>(2) by describing the person: his clothing, environment, taste, etc.<br>(3) by showing his actions<br>(4) by letting him talk<br>(5) by relating his thoughts<br>(6) by showing how other people talk to him<br>(7) by revealing what other people say about him<br>(8) by showing how he reacts to others. | Irving: "The Legend of Sleepy Hollow" Read by Ed Begley. Caedmon Records, Inc. 505 8th Ave., N.Y.C. 10018.<br><br>Irving: "The Legend of Sleepy Hollow" Read by Martin Donegan. CMS Records, Inc. 14 Warren St. N.Y.C. 10007.<br><br>Irving: "Rip Van Winkle" Read by Ed Begley. Caedmon Records, Inc. 505 8th Ave., N.Y.C. 10018.<br><br>Hawthorne: "Tanglewood Tales" Read by Anthony Quayle. Caedmon Records, Inc. 505 8th Ave., N.Y.C. 10018.<br><br>"Poems and Tales of Edgar Alan Poe. Vol. II" Read by Rathbone. Caedmon Records, Inc. 505 8th Ave., N.Y.C. 10018. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Characterization (cont.) | NOTE TO TEACHER:<br><br>The author or writer of a story is in complete control of all the aspects of the story including who tells it, or from whose point of view the reader sees the events in the story.<br><br>An author can adopt any one of a number of points of view, each of which will present a quite different kind of story. Basically, there are two major points of view which an author can use: (1) he can adopt a first person point of view in which the story is told from the viewpoint of someone who is himself completely outside it,(2) he can present the story as if told by one of its characters. Within these broad divisions there are several possibilities, all of them quite different in the kind of story they will produce.<br><br>In handling the first person approach the teller, (1) either goes into thoughts, actions, and speeches of the characters (2) or simply describes the characters behavior without giving any personal interpretation or analysis of their thoughts. No matter which of the above approaches to point of view an author chooses, the teller's role is an assumed one.<br><br>The second major approach to point of view an author may take, is called omniscient or all-knowing. When this method is used the narrator sees all and knows all. He is not limited to the consciousness of one character. In this method the story teller moves in and out of the minds of all the characters and freely adds his own observations of and comments on human nature. A variation of the omniscient point of view allows the story teller to describe what the characters look like, what they do and what they say, as if he were a detached observer, who knows nothing more about them than this. The reader is led to make judgments on what the character is thinking but he is never told; he has to infer this from carefully observed behavior. The point of view from which a story is told affects the writer and the reader. It determines the writer's selection of details and his choice of language. It also serves as a guide to keep his story development believable and consistent. Recognition of point of view helps the reader to interpret the language and assess the behavior. | Poe: "The Purloined Letter and Poems" Read by Anthony Quayle. Caedmon Records, Inc. 505 8th Ave., N.Y.C. 10018. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He recognizes and identifies point of view in the short story. | a. The student identifies and gives examples of the various points of view from which selected stories are told.<br><br>b. The student rewrites selected stories and/or passages from a different point of view. The students discuss the effect of a different point of view upon the original story.<br><br>c. The students listen to a ballad on a tape or record player. They then write it in story form; one group telling it from first person point of view, one from third person limited point of view, and one group third person omnisicient point of view. Each group selects the best story from among its members, and reads it to the class.<br><br>NOTE TO TEACHER:<br><br>(The author may use setting to accomplish various goals. Sometimes description of time, place, weather, furnishings--elements of setting may simply be included because they help to give a sense of reality and credibility to a plot through their concreteness. At other times, the setting may emphasize the mood of a character, (just as a rainy day may bring out or strengthen a feeling of sadness in people), or it may be appropriate to the events that are occurring in a story. At still other times, the setting may have important effects upon actions of characters.) | Poe: "The Fall of the House of Usher" Read by Martin Donegan. CMS Records, Inc. 14 Warren St., N.Y.C. 10007.<br><br>Poe: "The Pit and the Pendulum" Read by David Kurlan. Scholastic Audio-Visual, 906 Sylvan Ave., Englewood Cliffs, N.J. 07632.<br><br>Conrad: "Heart of Darkness" Read by Anthony Quayle. Caedmon Records, Inc., 505 8th Ave., N.Y.C. 10018.<br><br>Stevenson: "Dr. Jekyll and Mr. Hyde" Read by Anthony Quayle. Caedmon Records, Inc., 505 8th Ave., N.Y.C. 10018.<br><br>Doyle: "Stories of Sherlock Holmes: A Scandal in Bohemia" Read by Basil Rathbone. Caedmon Records Inc. 505 8th Ave., N.Y.C. 10018. |
| 4. The student recognizes and identifies setting in the short story. | a. Given selected stories in which setting is important to the development of the plot, the student answers orally or in writing the following questions:<br>(1) What role has setting played in each of the selections?<br>(2) Does the author use the setting to comment on the characters, their actions, or the theme of the story?<br><br>b. The student selects scenes from the selection which might interest a painter or movie director. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Setting (cont.) | c. The student selects words or phrases to illustrate the writers' skill in description.<br><br>d. The student selects three stories from the assigned list in which the setting plays the major role in developing the plot.<br><br>e. He cites examples of significant details of setting found in the selections.<br><br>f. When given a mimeographed map of the world, the student labels places that served as settings for selections read.<br><br>g. The student selects descriptive passages in which the author has used vivid language effectively.<br><br>h. The student writes a paragraph describing a person in which he uses descriptive phrases chosen in order to create some definite attitude toward that person. (For example, consider the difference in attitude shown by, "His sparkling blue eyes looked straight at you" instead of, "His glittering blue eyes fixed on you in a snakelike gaze.")<br><br>i. Select a scene which conveys some definite effect, such as eerieness, loneliness, or wildness. By careful selection of details and choice of words, describe this scene in one or two paragraphs so as to make clear the effect of the scene.<br><br>NOTE TO TEACHER:<br><br>The theme of a story is the idea from which the plot is developed. In fact, it is the point which the plot illustrates. It is a universal idea in that it can be (the idea) developed in other stories, and can be applied to many people the world over. For example, in "The Lagoon," Joseph Conrad illustrates his belief that the greatest test of character is loyalty to the persons or principles that have been the best influence in one's life. | Doyle: "Stories of Sherlock Holmes: The Adventure of the Speckled Band: The Final Problem." Read by Basil Rathbone. Caedmon Records,Inc. 505 8th Ave., N.Y.C. 10018.<br><br>"Classic American Short Stories By Irving, Hawthorne, Poe, Twain, Harte, O. Henry" Spoken Arts, Inc., 310 North Ave., New Rochelle, N.Y.<br><br>Harte: "The Luck of Roaring Camp and the Outcasts of Poker Flat" Read by Ed Begley. Caedmon Records, Inc., 505 8th Ave., N.Y.C. 10018.<br><br>London: "To Build a Fire: The Minion of Midas" Read by Ugo Toppo. CMS Records,Inc., 14 Warren St., N.Y.C. 10007. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He recognizes and identifies theme in the short story. | a. Given selected stories which focus on theme the student answers the following questions:<br>(1) What central truth does the author seem to be stating about human nature?<br>(2) Can you write a summary statement of the theme?<br>(3) Do you agree with the author's statement about humanity?<br><br>b. The student writes a paragraph revealing his reactions to an idea or theme from a selected short story.<br><br>c. In one or two sentences the student formulates statements of theme from three stories in the assigned list. | Bierce: "Tales of Horrow and Suspense Vol. I and II" Read by Ugo Toppo. CMS Records, Inc., 14 Warren St., N.Y.C. 10007.<br><br>O.Henry: "Short Stories Vol. I and II" Read by Ugo Toppo. CMS Records, Inc., 14 Warren St., N.Y.C. 10007. |
| 4. He uses the study of the short story to improve his skills in composition. | a. The student writes well-organized essays based on selected topics which relate to stories read. He makes references to the selections to cite ideas and quotations to support his views.<br>(1) He writes to discuss the relationship between title and story in given selections.<br>(Example stories: "Sophistication," "In Another Country," "A Visit of Charity")<br>(2) He writes to explain how setting is used to create the tensions of the conflict in given selections.<br>(3) In many stories, the characters attempt to seek out something which will give form and meaning to their existence. The student writes to explain this search for meaning in relation to given selections. In his paper he answers the following questions:<br>(a) What is it that the characters seem to need?<br>(b) What form does their search take?<br>(c) Is their search successful?<br>(4) He writes to discuss the use of humor in one of the selections read.<br><br>b. The students work with context, structure, and dictionary in approaching vocabulary. | "The Gift of the Magi and Other Stories" Read by Julie Harris and Ed Begley. Caedmon Records, Inc., 505 8th Ave., N.Y.C. 10018.<br><br>"Stories of Mark Twain" Read by Salem Ludwig. CMS Records, Inc., 14 Warren St., N.Y.C. 10007.<br><br>"A Mark Twain Collection" Read by Marvin Miller. Listening Library, 1 Park Ave., Greenwich, Conn. 06870. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Skills in Composition (cont.) | (1) In the vocabulary section of his notebook the student records unfamiliar terms encountered in each story. He writes the phrase from the story which contains the word, and under the phrase from the story, he writes an original sentence using the word in the same context. | Stephen Crane: "Stories of War" Read by Salem Ludwig. CMS Records, Inc. 14 Warren St., N.Y.C. 10007. |
| 7. He recognizes and identifies significant literary techniques in the short story. | a. The student selects a familar story from childhood and introduces literary elements by analyzing this well-known story. For example, the story of Cinderella provides an opportunity to study the following: tone, theme, irony, mood, point of view, plot, suspense, conflict, and characterization. | "Stories by W.W. Jacobs" Read by George Rose. CMS Records, Inc., 14 Warren St., N.Y.C. 10007. |
| | b. The student names short story subjects that have been popular through history stories that parents might have told their children long before writing stories down became a practice. | "Great Writers:Poe" Filmstrip House, 432 Park Ave. So. N.Y.C. 10016. |
| | c. To better understand "sound," the student selects passages from excellent short stories that have vivid "stage direction," such as "The Secret Life of Walter Mitty" by James Thurber. He selects three students to read the passages without preliminary instructions (omitting stage directions). He records these readings separately, then compares mimeographed copies of the same passages with stage directions to the taped readings. The students discuss the importance of "stage directions." | Mark Twain: "The Man and His Works," "The Adventures of Tom Sawyer,""Analysis and Evaluation" Society for Visual Education. 1345 Diversey Parkway, Chicago, Ill. 60614. |
| | d. The student describes in writing the mood or atmosphere and the tone of selected stories and identifies orally or in writing the methods used by authors to create these effects. | |
| | e. Given selected passages from various stories, the student identifies figurative language and symbolism. In given short stories the student identifies paragraphs containing imagery. | "Inaugural Addresses of President Johnson and Kennedy" Spoken Arts, Inc., 310 North Ave., New Rochelle, N.Y. 10801. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Literary techniques cont.) | f. After reading a short story which contains both irony of situation and irony of speech, the student differentiates between the two types of irony. Good examples of both may be found in "The Cop and the Anthem" by O. Henry. | |
| | g. The student analyzes his emotional response to a short story listing the words, phrases, expressions, and passages that particularly appealed to his senses. Then, in oral discussion, he describes the emotional responses which they aroused, such as fear, anger, disgust or pleasure. | |
| | h. The student views filmstrips pertaining to the short story and takes notes which he uses for composition and discussion. | |
| | i. The student identifies two titles which contain allusions and discusses the allusion made in each title. (Two such stories are, "The Gift of the Magi" by O. Henry and "By the Waters of Babylon" by Stephen Vincent Benet.) | |
| | j. The student identifies two stories that are parables and discusses the moral point illustrated by each. | |
| | k. The student identifies two stories that are fables and identifies the moral lesson illustrated in each. | |
| The student develops certain abilities basic to skillful reading of the short story. | a. The student demonstrates the ability to read the short story slowly and carefully with an alert eye for importance of details. | |
| | b. The student demonstrates the ability to evaluate the short story as an artistic unity, recognizing the element emphasized by the author. | |
| | c. By comparing and contrasting the artistic short story with the popular magazine story, the student will hopefully become a more discriminating reader. | |
| OF STORY | d. The student discusses orally, and in writing, specific major authors and their works in terms of form and content. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Skillfull Reading (cont.) | *e. After reading "The Secret Life of Walter Mitty," the student writes a paper, using Thurber's style, in which he puts himself into a situation that fulfills his fondest daydreams. | |
| | f. The student selects an author whose writing particularly appeals to him and reads five of his short stories. Suggestions are Ray Bradbury for science fiction, James Thurber for humor, O. Henry for surprise endings. He compares the author's style and technique by pointing out in writing, specific examples of similarities and differences of style and technique found in the collection. | |
| | g. The students read short stories from quality magazines such as Atlantic, Saturday Review, Harper's, Harper's Bazaar or the New Yorker and compares them with stories read in such magazines as True Story, True Romances, or Cavalier. | |
| | h. The students keep a file. When they find a story by an author whom they have studied, they record the title, the author's name, and the exact place where the story can be found. Members of the class read as many of the stories as possible and select those which they think the class would enjoy for oral reports. (This list of stories could be kept up to date for future classes to share.) | |
| | i. The student makes a short-story collection of his own from his reading of short stories outside of the text. For each story he gives the title and the author. Then he writes a brief note for each selection, explaining why he included it. | |
| 9. He reads and analyzes world short stories according to form, content, and structure. | a. Using prepared reading lists, the student independently selects and reads prose selections of the world from the periods into which the development of the short story can be divided and identifies basic characteristics of each stage. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| ort Story Analysis (cont.) | b. The student compares and contrasts ancient and medieval prose narratives to the modern day short story.<br><br>c. The student identifies and discusses the social changes that occurred in 18th Century Europe which gave caus for the birth of the short story and the prevalent ideas of t th Century which guaranteed its continued acceptance. | |

B. The student traces the history and development of the novel and studies its characteristics. 10-14

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He recognizes the novel as a distinctive type of literature. | a. In a class discussion, students formulate a definition of literature and fit the genre into the context of the completed definition.<br><br>Note to teacher<br><br>(1) Review the parts of any well-stated definition [statement of the term, the sign (= or is), the general classification, the specific characteristics.]<br><br>(2) Dictate to the class the beginning of the definition, explaining that 1/3 of the task has been completed:<br><br>Literature is (=) _____.<br><br>(The term) (Sign)<br><br>(3) Ask, what is needed? What is meant by classification? What are characteristics? (Students first jot answers as they come to mind, then give them orally as "brainstorming" continues.)<br><br>(4) Write answers on a transparency or the board as students give them in answer to the questions:<br><br>What is it? General Classification:<br><br>Possible Answers:<br><br>writing<br>collection of writings<br>written expression<br>written selections | Films<br><br>The Novel: "What It Is, What It's About, What It Does."<br><br>"Early Victorian England and Charles Dickens."<br><br>"Great Expectations I."<br><br>"Great Expectations II."<br><br>"Charles Dickens: The Man and His Works."<br><br>R. F. Beauchamp, ed., The Structure of Literature.<br><br>E. M. Forster, Aspects of the Novel. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Novel as literature (cont.) | What does it do and why? Specific Characteristics<br><br>Possible answers:<br><br>(it) lasts on and on<br>(it) satisfies<br>(it) says what people feel<br>(it) tells man's experiences<br>(it) sharpens our thinking<br><br>Note to teacher: (After enough answers have been given to work with, supply a textbook definition and have students test it against the standards governing a correct definition.<br><br>Examples: Literature is the artistic written expression of man's real and imaginary world.<br>Literature is a collection of notable writings that have survived because of their artistic merit and universality.)<br><br>b. Through class discussion, students review facts--<br><br>(5) Using transparency overlay or chalkboard, substitute the word novel for literature in the textbook definition. Ask for discussion:<br><br>(a) Is the novel covered by the definition of literature?<br><br>(b) What changes in wording are needed to convert the definition to that of novel?<br><br>(c) Which classifications and characteristics apply to both literature and the novel?<br><br>(d) What terms can you think of that may be used specifically to characterize the novel? (1) story, (2) narrative, (3) prose fiction, etc.<br><br>(e) What other literay type can be referred to as a story? a narrative prose fiction? | Pervine, Lawrence, Story and Structure.<br><br>Filmstrip - Record Set "What to Look for in Drama and Fiction." |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Novel as literature (cont.) | c. Through class discussion, the student concludes that a novel is an extended work of prose fiction in which characters become involved in situations and settings that imitate those of life. | |
| 2. He traces the history of the novel. | a. Panel discussions, essays, individual reports, on dramatizations may result from the students' research ventures into the following topics related to the history of the novel:<br>(1) Background (English)<br>(a) Caxton's publication of Malory's Morte d' Arthur<br>(b) Improvement in education of the masses<br>(c) Popularity of the romance<br>(2) Forerunners<br>(a) The allegory<br>(b) The picaresque (Don Quixote)<br>(c) Robinson Crusoe<br>(3) The development of the novel (fiction applied to contemporary life)<br>(a) Neo-classical<br>Richardson's Pamela (social barriers)<br>Fielding's Tom Jones (journey to maturity)<br>(b) Romantic<br>Jane Austin's Pride and Prejudice (social satire)<br>Mary Shelley's Frankenstein (gothic novel)<br>Scott's Ivanhoe (historical) | Watt, Ian, The Rise of Fiction.<br>Beauchamp, R. F. The Structure of Literature.<br>American Education Publication: Columbus Ohio, 1969. |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| History of novel (cont.) | (c) American (Nature of the universe and the soul of man)<br><br>Hawthorne's Scarlet Letter (effects of sin)<br>Melville's Moby Dick (man's destiny)<br><br>(d) Victorian (romanticism and realism)<br><br>Dickens (novels of social criticism)<br>Thackery (satirical fiction)<br>Brontë Sisters (extrasensory perception)<br>Hardy (themes of fate)<br>George Eliot (psychological realism)<br>Stevenson (adventure and horror)<br><br>(e) American "Western" (epic components of the tale and history).<br><br>(4) The contemporary novel (types and views of life)<br><br>(a) Stream of consciousness (Joyce and Woolf)<br><br>(b) Psychological (H. James)<br><br>(c) Historical Romance<br><br>(d) Allegorical Fantasy<br><br>(e) The Mystery<br><br>(f) Naturalism<br><br>(g) Impressionism<br><br>(h) Expressionism<br><br>(i) Existentialism<br><br>(j) Journalistic Novel ("Nonfiction Novel": Truman Capote's In Cold Blood) | Ellis, Webb. A Teacher Guide to Selected Literary Works. Dell, 1965.<br>Lass, Abraham H. A Student's Guide to 50 American Novels. Washington Square Pres 1966.<br>Beauchamp, R. F. Creative Approaches to Reading Fiction. American Education Publications, 1968.<br>J. Weston Walch, Successful Devices in Teaching Literature. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He recognizes that the novel differs from the story in length, complexity and structure. | a. Through class discussion, students compare their favorite short stories and novels. They answer questions such as the following:<br>(1) What differences they remember best<br>(2) Which they felt most moved by<br>(3) Which characters they felt were more like real people<br>(4) With which they most closely identified<br>(5) Why?<br>b. After the reasons given to support their answers above are listed, students will be able to conclude that all of the differences between the two basic types of fiction will have to do with <u>length</u>, <u>complexity</u> or <u>structure</u>.<br>c. Students may wish to do further research to learn what "yardsticks" the various professionals use for labeling a piece of fiction.<br>(1) A short short story<br>(2) A short story<br>(3) A novella<br>(4) A novel<br>d. In class discussion, students give opinions as to why both types of fiction continue to live. | Boynton, Robert W. and Maynard Mack. <u>Introduction to the Story</u>. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Novel differs from short story (cont.) | e. In class discussion, before or after research, students give opinions on the following:<br>(1) Why the novel continues to live<br>(2) The number of novels published each year as compared to that of the short story<br>(3) Which type is the easiest, hardest to write<br>(4) What effect television has had on both types<br>(5) Whether a short story is only a condensed novel<br>(6) Whether "a slice of life" can give as much insight into human nature as can an "in-depth study."<br>Note to teacher: Unanswered questions should motivate further research and opinion sampling. | |
| 4. He studies characterization in novels. | a. Students identify each of the following characters briefly in answer to the question:<br>(1) "Have you ever met vicariously -?"<br>(a) George Washington (g) Walter Mitty<br>(b) Washington Irving (h) Huck Finn<br>(c) Icabod Crane (i) Aaron Burr<br>(d) Martin Luther King, Jr. (j) Simon Legree<br>(e) Scarlet O'Hara (k) Pip<br>(f) John Henry (l) Romeo and Juliet<br>(2) Students indicate which are real people and which are fictitious.<br>(3) Students explain why some of the fictitious characters are as well known as real people. | Brooks, Cleanth, and Warren, Robert Penn. Understanding Fiction, New York. |

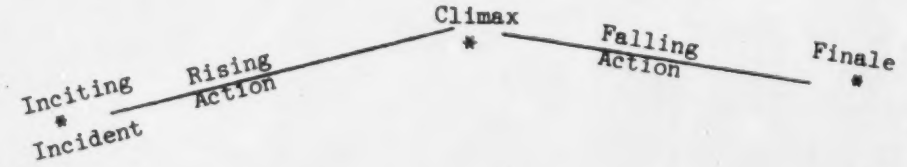
| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Characterization (cont.) | b. Students choose a favorite character from fiction to impersonate in a game of character charades. In preparation for the presentation, students will ask themselves and answer the following questions:<br>(1) How do I look? How do I feel? What do I think? What do I like? What do I dislike? What am I afraid of? What am I trying to do? Who is trying to stop me? How old am I? What is my background? | |
| | c. Students discuss Mark Twain's comment: "In real life, character is revealed to us; in fiction, character is created. There is the difference between experience and artifice." (Ask the question, "Are all characters built on models in real life?) | |
| | d. Students discuss the value of studying fictitious characters to gain insight into human nature, considering the following questions:<br>(1) How well does one person really know another?<br>(2) Can you really ever know what your closest friend thinks, hopes, feels, dreams, fears, believes?<br>(3) Are heroes necessarily "bigger than life"?<br>(4) Must I see something of me in fictional characters? | Fisher, John H. Truth Versus Beauty: Language and Literatur in an Articulate Socie<br><br>English Journal National Council of Teachers of English in Urbana, Illinois, Volume 62 #2, 1973. |
| | e. Students discuss how characters in a novel are judged and finally list criteria similar to the following: Characters are judged by,<br>(1) What he says<br>(2) How he says it<br>(3) How he looks<br>(4) How and what he thinks<br>(5) What the author hints about him<br>(6) What he does<br>(7) What other characters say<br>(8) How he reacts to others<br>(9) How others react to him<br>(10) His environment. | |

70

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Characterization (cont.) | f. Given familiar examples, students classify characters as major, minor; protagonist, antagonist; flat, round; static, dynamic (developing).<br><br>(Note: terminology used in criticism may be expanded here; characters may be revealed explicitly or implicitly, a character may be a foil to another or may be another's counterpart.)<br><br>g. Students continue character analysis by discussing the following points:<br><br>(1) Reasons for a character's failure or success (Henchard and Farfrae in Mayor of Casterbridge).<br><br>(2) Do their faults or virtues complicate plot?<br><br>(3) How do the characters attempt to cope with their problems?<br><br>(4) For what personality traits are the main characters remembered?<br><br>(5) What does the character reveal about human nature?<br><br>(6) Does the author use a character as a puppet or mouthpiece?<br><br>(7) Does a character serve as the "Greek Chorus" in that he speaks man's conscience?<br><br>(8) Do the characters serve as symbols?<br><br>h. Students personify their favorite characters and write character sketches under the guise of resumés or letters of application.<br><br>i. Students express their opinions of the following character types:<br><br>(1) The tragic hero<br><br>(2) The cowboy-hero<br><br>(3) The hero-victim | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | (4) The rebel-hero<br><br>(5) The anti-hero | |
| 5. He studies the varied plot patterns of novels. | a. The student lists at random the events of yesterday as he recalls them. He then stars those "happenings" that meant most to him, and those that will have consequences. Through class discussion, the "highlights" of yesterday's experiences can be shaped into a loose "plot," a chain of events. (Distinguish incident from episode.)<br><br>b. Students draw diagrams of the five basic elements of a plot: inciting incident (incentive moment), rising action (complications), climax (highest point of interest), falling action (resolution or denouement ) and finale (decisive or non-decisive ending)<br><br>  <br><br><br>Note to teacher: Some novels and novellas, like the short story, end immediately after the climax with a sudden denouement (unraveling).<br><br>c. Ambitious students may wish to investigate, devise diagrams and/or prepare reports on the various plotting techniques and patterns:<br><br>(1) Picaresque (episodic)<br><br>(2) Contrapuntal (variations on a central theme)<br><br>(3) Chronological<br><br>(4) Flashback. | Lubbock, Percy. The Craft of Fiction, 195<br><br>Rosenheim, Edward W., What Happens in Literature, 1960.<br><br>Cassill, R. V. Writing Fiction, 1963. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Plot Patterns (cont.) | d. The student analyzes the plot of a given novel considering the following points:<br>(1) Conflicting forces<br>(a) Man against himself (inner conflict)<br>(b) Man against man<br>(c) Man against society<br>(d) Man against nature<br>(e) Man against evil, etc.<br>(2) Creation of suspense<br>(a) Foreshadowing<br>(b) Flashbacks<br>(c) Allusions<br>(d) Tone<br>(e) Symbols<br>(3) Memorable incidents<br>(4) The effect of the climax<br>(a) Was it satisfying? Probable? Inevitable?<br>(b) Was the crucial happening decisive? Why? Why not? | Kincheloe, Isabel M. and Cook, Lester H. Adventures in Values. Harcourt, Brace and Company, Inc., Dallas Texas, 1969.<br>Chase, Mary Ellen, et. al. Values in Literature Houghton Mifflin Compe Dallas, Texas, 1965. |

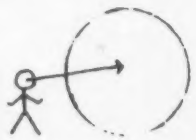
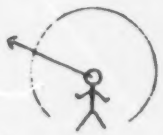
| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Plot Patterns (cont.) | (5) Dominant element: Did the plot dominate character or did characterization dominate plot? | |
| | e. Students choose specific illustrations from the book to show that developments grew logically from situations and were in keeping with the personalities involved. | |
| 6. He recognizes that the settings of novels affect the other elements | a. Students write five minutes placing themselves in their classroom "setting" noting details of place and time. (The written notes should reveal how observant students are of their surroundings.) Through class discussion following the brief writing, students notice how the arrangement of objects in a room, even wall decorations, and spacing of windows, affect one's <u>setting</u> at that particular time. | Pannwilt, Barbara. <u>The Art of Short Fiction</u>. Boston, 1964 |
| | b. In a consideration of <u>setting</u> in the novel, students recall examples from past readings and finally conclude that: | |
| | (1) Setting pins characters and action down to time and place. | |
| | (2) Setting can be revealed in a novel directly by intervention of the novelist or indirectly by clues from characters and by events that could only happen in a particular place at a certain time. | |
| | (3) Setting may shift several times within the course of a novel. | |
| | (4) Setting can be used as a device to reveal character, plot, atmosphere and theme. | |
| | c. The student reexamines the first chapter of a book to observe details not seen in the first reading. | |
| | d. Students find examples of important physical objects deliberately placed in the character's surroundings and explain how the author used these items to further plot or develop character. | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | e. Students comment on what they learned of life of other times and places from novels. | |
| 7. He studies the elements of style in the novel. | a. Students list the various techniques and methods at an author's disposal that can contribute to his unique manner of writing: imagery, diction, point of view, irony, satire, figures of speech, foreshadowing, pathos, and mood or tone. | Cunningham, J. V. The Problem of Style. Greenwich, Conn., 1966 |
| | b. Students list examples of suspense in familiar novels and observe how anxiety or curiosity was evoked. | Debree, Bonamy. Modern Prose Style. London, 1964. |
| | c. Students give examples of irony (oblique deception) and analyze its effect on the reader. | Murry, J. Middleton. The Problem of Style. London, 1960. |
| | d. Given examples of satire, students recognize the author's method and purpose in ridiculing an idea or person. | |
| | e. Given examples of symbols, students recognize the value of communicating through symbolism in literature:<br>(1) The river in Huckleberry Finn = the free unfettered life.<br>(2) The pearl in The Pearl = materialism.<br>(3) Accepted symbols in literature:<br>Blood, water = life.<br>Blood = death.<br>Summer, spring = youth.<br>Winter, fall = age, experience.<br>(4) Sword (King Arthur) and conch shell (Lord of the Flies) = authority, justice. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 8. He infers the tone of novels through the author's use of language. | a. The student observes that the language in selections from given novels creates an atmosphere or mood revealing the author's attitude.<br><br>b. The student finds and lists words and phrases which the author used to create a particular emotional climate:<br><br>(1) A sentimental mood<br><br>(2) A humorous tone<br><br>(3) A solomn atmosphere<br><br>(4) A satirical attitude<br><br>(5) A sinister atmosphere.<br><br>c. The students draw generalizations from the above samplings:<br><br>(1) The author approves of the hero's values.<br><br>(2) The author disapproves of the villain's behavior.<br><br>(3) The author is ridiculing ____'s philosophy.<br><br>(4) The author believes the plight of a given character to be sad.<br><br>(5) The author is pessimistic about the state of mankind.<br><br>d. Students discuss the attitude of an author as it is revealed by the pervading atmosphere of the novel and evaluate his philosophy of life. | Strunk, William. The Elements of Style. New York, 1972.<br><br>Taaffe, James G. A. A Student's Guide to Literary Terms. New York, 1967. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 9. He studies the point of view from which the novel is written. | a. Students illustrate "point of view" as follows:<br><br>(1) He goes to the door, looks into the hall, returns and reports what he saw, using "I." (First person narration)<br><br>(2) Student goes from the classroom into the hall, returns and whispers to another what he saw. The second student relates what he was told as seen through another's eyes. (Third person omniscient)<br><br>(Note: The omniscient point of view may be limited or unlimited other points of view that may be explored by ambitious students are the multiple view, the camera-objective, and the stream-of-consciousness.)<br><br>b. Students compare novels told from various points of view, pointing out why a given technique was used to achieve a particular purpose.<br><br>c. Students illustrate through original diagrams the point of view of a given novel:<br><br> <br>Objective<br>(Camera-view)<br><br>  <br>Limited<br>Omniscient<br><br>  <br>Omniscient<br>(Unlimited) | Uzzell, Thomas. Narrative Technique. New York, 1923. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 10. He understands the problem with the novel and verisimilitude. | a. The student defines verisimilitude as a term that refers to the story's appearance of truthfulness or probability. | Beauchamp, W.F., ed. The Structure of Literature. "On Teaching Verisimilitude: The Art Truth and The Truth of Art" by Mark A. Givler. |
| | b. Through class discussion, students point out incidents in their experiences that illustrate that "Truth is stranger than fiction." Students compare their experiences with events in realistic literature. (What is reality? Realism?) | |
| | c. Students prepare reports on the uniqueness of Capote's In Cold Blood and Wm. Styron's The Confessions of Nat Turner. | |
| | d. Students express their opinions about the meaning of "Truth is art and art is truth." | |
| | e. Advanced students may wish to report on the attitudes of Plato and Aristotle toward verisimilitude in regard to a work of art. | |
| 11. He recognizes the fantasy as a novel with a special purpose. | a. Students bring to class comic strips and pictures depicting fantasy. In oral reports, they explain or justify what they believe to be the author's purpose. | Davidson, Don Adrian. "Sword and Sorcery in Fiction: An Annotated Book List," English Journal, January, 1972, pp. 43-51. |
| | b. After reading 20,000 Leagues Under the Sea, students list physical and scientific principles in the book that were unknown at the time the book was written. | |
| | c. After reading Animal Farm and The Hobbit, students discuss the incredible characters of both books, attempting to answer the following questions:<br>(1) How does the author make the characters believable?<br>(2) What effect do the fantasy characters have on the reader that the realistic ones would not?<br>(3) What does the author seem to be suggesting about human nature? | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Fantasy (cont.) | d. Students make a bulletin board display on fantasy using pictures illustrating scenes from novels.<br><br>e. After the mature student has read A Brave New World and 1984, he assumes the role of prophet and tells what warnings are voiced by the authors. He indicates which of the dangers seem to be coming to pass and which are waning.<br><br>f. Students on all levels read appropriate books referred to as "sword and sorcery fiction." The themes of good versus evil, man against the unknown, the heroic ideal, worlds of wonder, etc. can be considered orally, in writing or in dramatizations as students choose. (See English Journal, Jan. 1972.) | |
| 12. He recognizes that the novel reflects the life-style and philosophy of the time. | a. Students recognize that the novel intends to serve as a mirror of some phase of man's life at a certain time and under certain conditions; therefore, the author's purpose is a point for thorough discussion:<br>(1) What human values are stressed?<br>(2) What moral values are evident?<br>(3) What basic truths about life are examined?<br>(4) Are there serious omissions?<br><br>b. Students discuss the novels that have become popular movies asking and answering the question:<br>(1) What themes dominate thinking today?<br>(2) What about life seems to be ignored?<br>(3) What life-styles are being created?<br>(4) Are these creations valid?<br><br>c. Students list and discuss novels that treat the problems of the way men and women earn a livelihood.<br>(1) What changes cause economic problems?<br>(2) What attempts have been made to solve such problems?<br>(3) Why have efforts failed?<br>(4) How much influence can fiction have on current social problems? | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | d. List novels that treat the problem of young people being confused by flase values and unreal ambitions. | |
| 13. He expresses his observations and opinions of novels in oral and written reviews, reports, and tests. | a. The student chooses one significant incident and gives a brief "book talk" intended to create interest.<br>b. Students participate in an "Outside Reading" program outlined as follows:<br>(1) He lists the book he is reading on an individual card in the "Reading File."<br>(2) He indicates that he is ready to be "tested" by placing his card under the label "To Be Tested."<br>(3) Observing that several students are ready for testing, the teacher announces an "Outside Reading" period. Other members of the class read while the teacher "tests" through individual interviews or by having students answer essay questions about the book.<br>c. Students participate in group reports on a novel with one serving as moderator and the others dividing responsibility to cover elements to be considered: plot, characterization, setting, style, theme).<br>d. Students justify a novel as a "classic" or give reasons why the novel does not qualify as a classic by evaluating its craftsmanship, artistic merit, significance, and universality.<br>e. Students recognize the author's purpose in the satirical novel and interpret symbolism in the allegorical novel.<br>f. The student uses a checklist similar to the following to evaluate his own experience with the novel.<br>(1) The student lists the basic differences between the novel and the short story.<br>(2) The student identifies the type of conflict or conflicts used in a particular novel. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Written Reports (cont.) | (3) The student contrasts the character development used in the short story with that used in the novel.<br>(4) The student identifies and interprets any symbolism used in a particular novel.<br>(5) The student discusses the author's style of writing and devices he used for a particular novel.<br>(6) The student writes a composition in response to the theme of a particular novel.<br>(7) The student identifies the relationships between the plots and subplots in a novel.<br>(8) The student illustrates the development of the plot line in selected novels through diagrams and comments.<br>(a) He identifies the relationships between the plots and subplots in a novel.<br>(b) He identifies the climax and other four elements of plot.<br>(c) He compares the development of the plot in a short story with the development of plot in the novel.<br>(9) The student identifies and gives examples of the various points of view from which selected novels are told.<br>(10) The student demonstrates the ability to interpret various themes of novels studied and to relate them to his own life.<br>(11) The student describes the setting of selected novels and designates what part each plays in the development of the novel.<br>(12) The student analyzes particular authors' styles of writing, comparing and contrasting the techniques used by each with emphasis on diction, syntax, and imagery.<br>(13) The student identifies and describes various literary tones created by authors.<br>(14) The student explains the importance of characterization in the development of the novel.<br>(15) Using prepared reading lists, the student reads and analyzes novels by major American, English and world authors.<br>(16) The student discusses orally and in writing specific major authors and their works in terms of form and content. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Written Reports (cont.) | g. Major American Authors<br>Bradbury<br>Buck<br>Cather<br>Crane<br>Douglas<br>Dreiser<br>Faulkner<br>Ferber<br>Fitzgerald<br>Hailey<br>Hawthorne<br>Hemingway<br>Lewis<br>Melville<br>Stegal<br>Steinbeck<br>Stone<br>Twain<br>Wallace<br>Wharton<br>Wouk | Major English Authors<br>Austen<br>Barrie<br>Bronte, C.<br>Bronte, E.<br>Butler<br>Conrad<br>Cronin<br>Defoe<br>Dickens<br>Eliot<br>Fielding<br>Galsworthy<br>Goldsmith<br>Hardy<br>Hilton<br>Huxley<br>Kipling<br>Lawrence<br>Maugham<br>Meredith<br>Orwell<br>Richardson<br>Scott<br>Stevenson<br>Swift<br>Thackeray<br>Wells<br>Woolf | |

NOVEL

C. The student recognizes the unique characteristics of poetry.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He recognizes poetry as a means of enjoyable communication. | a. The students recite favorite nursery rhymes or lullabyes and discuss the appeals--sound, rhythm, imagery. (The student realizes he has enjoyed poetry since infancy.)<br>b. The students recall and discuss chanting games that they played as children.<br>c. The students recall and discuss the taunting chants they used in early school years.<br>d. The students study a simple society (Eskimos) to note that the simpler the society, the more clearly poetry emerges as one of the primary needs of that society.<br>e. The students note that poetry is linked to singing, dancing, and marching.<br>f. The students make a list of TV jingles, various types of word play used in advertising, and popular slogans and mottos. They discuss and recognize poetic qualities.<br>g. The student writes his favorite song. The class chooses one song to analyze as to rhyme scheme, repetition, and alliteration.<br>h. The students discuss why, since they have known and loved poetry all their lives, the word "poetry" connotes gloom and boredom.<br>i. The student begins a poetry anthology. He includes writer's definitions of poetry, his own definition of poetry, favorite quotations, and favorite songs and poems. He might illustrate his selections or write a brief explanation of their appeal. He makes a table of contents.<br>j. The students write together a class prophecy in rhyme. Musicians in the class might set it to music. (If class is still interested, one group may get instruments to use for rhythm, as spoons, bells, saws, jugs washboard, a washtub fiddle. Another group sings and acts out the song.) (Students seem to enjoy presenting their production to other classes.) | Books<br>Brooks, Cleanth and Robert Penn Warren. Understanding Poetry. (New York: Holt, Renehart, and Winston, 1960).<br>New Negro Poets: U.S.A., Langston Hughes (Ed.) (Bloomington: Indiana University Press, 1964).<br>Poems for Pleasure. Herman Ward (Ed.) (New York: Hill and Wang, 1963). Poetry related to science and mathematics.<br>Story Poems New and Old. William Cole (ed.) (Cleveland: World, 1951).<br>Immortal Poems of the English Language. Oscar Williams (Ed.) (New York: Simon and Schuster).<br>Stories in Verse. Max T. Hohn (Ed.) (New York: Odyssey, 1961). |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Poetry for pleasure (cont.) | k. The students write a "stringer" poem. The class chooses an abstract word: love, happiness, goodbye, etc. Each student writes on every other line several similes or metaphors for the word chosen. (Suggest 5 but do not limit) Example:<br>(1) Goodbye is like closing a book.<br>(2) Goodbye is crossing the peak of a mountain.<br>(3) Goodbye is a desert, dry and forlorn.<br>(4) Goodbye begins the next hello.<br><br>The class chooses a committee to take all the similes and metaphors and organize them into thought patterns. They can clip and place together the ones that seem related. The same committee or another one will take the phrases, delete some words, add transitional words and write a poem. | Books<br>Story Poems. Louis Untermeyer (Ed.) (New York: Pocket Books, 1961).<br><br>Records<br>Johnson, James Wudson. "God's Trombones." |
| | l. The students write limericks using classmates' names. | |
| | m. The student reads examples of haiku, noticing the requirements of meter and content. He tries capturing a vivid impression in an original haiku. | |
| | n. The student writes cinquains. | |
| | o. The student chooses a short poem and rewrites it in prose. | |
| | p. The student chooses a favorite ballad or sonnet and writes a parody (to act out). | |
| | q. The student lists figures of speech in his own language or the language of his friends and gives the literal meanings. | |
| | r. The student practices the art of reading poetry aloud. He notices punctuation and meaning as of greatest importance in oral reading. He learns to use the rhythm and rhyme of poetry effectively. He practices on several poems that he likes especially well and reads aloud to the class or to small groups. | |

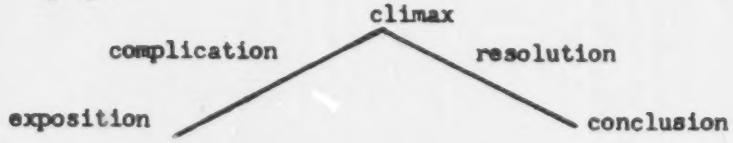
BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Poetry for pleasure (cont.) | s. To display students' work try a "poet's Circle." After each writing, choose the best papers and have them mounted. (Begin the circle anywhere you wish. You might designate different parts of the room for a different purpose, as "Just for Fun," "Anything But," etc. but the aim will be to complete the circle around the room hoping that every "poet" has work on display. Often after a "poet's" work is on display, he revises it and substitutes the revision for the copy on display.) | |
| 2. He analyzes lyric poetry. | a. The student writes "free verse" about the hidden, mysterious, imaginative world in which he lives, using figures of speech. (This"poem" will be used after the study of poetry for the student to see how inarticulate he was about his imaginative world. A poem often corresponds to something in that world he has lived in and lived with, and knew nothing about until the poet made him aware. A similar assignment should be written at the end of the study for comparison.) | Book<br>College Entrance Examination Board, 12,000 Students and Their English Teachers., "Poetry." |
| | b. The student defines lyric poetry. | |
| | c. The student points out the distinguishing features of the following types of lyric poems. (1) sonnet, (2) ode, (3) elegy, (4) pastoral, (5) dramatic, and (6) general. | |
| | d. The student reads selected poems and classifies them as two types. | |
| | e. The student recognizes rhyme scheme by scanning several lines of poetry. | |
| | f. The student uses letter patterns to describe the rhyme scheme of a poem. | |
| | g. The student recognizes the metric pattern called iambic pentameter. | |
| | h. The student identifies the characteristics of a poem written in blank verse. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Lyric poetry (cont.) | i. The student identifies the characteristics of a poem written in free verse.<br><br>j. The student recognizes the literal and figurative meaning of a symbol.<br><br>k. The student recognizes alliteration in poetry.<br><br>l. The student explains the difference between simile and metaphor.<br><br>m. The student recognizes the use of personification in poetry.<br><br>n. Given examples of figures of speech that interpret a particular human experience, the student names the figure of speech and recognizes the experience interpreted.<br><br>o. The student recognizes imagery in a selected poem. Color, sound, touch, smell, action, similes, and metaphors.<br><br>p. The student recognizes word music in a selected poem. Rhythm, rhyme meter, alliteration, and assonance.<br><br>q. The student, after class discussion, realizes that the poem appeals first to man's senses, then to his heart, and finally to his mind.<br><br>r. The student sees that many poems appeal on the first and second levels, then fail to stand up to critical examination. The student does not have to accept the word of the critic as to the greatness or weakness of a poem if his own taste and experience dictate otherwise. "Trees" by Joyce Kilmer is a popular poem with great sensory and emotional appeal; but which has been pointed out by many critics as containing mixed metaphor, confused symbolisms, monotonous rhythm and illogical reasoning. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Lyric poetry (cont.) | s. The student examines lyric poetry by answering some of the following questions:<br>(1) What is my first impression?<br>(a) What is the experience being described?<br>(b) Who is speaking and what is he saying?<br>(c) What is the setting?<br>(2) Under what classification does the poem fall?<br>(3) What is the theme?<br>(a) What new or significant thought did I gain?<br>(b) How is the theme developed?<br>(c) How did the theme give order to the whole work?<br>(4) What is the author's attitude toward what he describes - (ironic, casual, hostile, etc.)?<br>(5) What is the general metrical pattern?<br>(a) How does the pattern contribute to the theme or total effect of the poem?<br>(6) What is the rhyme scheme?<br>(a) How does the rhyme scheme, the rhythm and other sound effects contribute to the poem?<br>(7) What figures of speech are used?<br>(8) Are all the techniques used with balanced regularity and variety?<br>(9) How does my final impression compare with my first unanalyzed impression?<br>t. Given two lyric poems, the student compares their objectivity and subjectivity. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Lyric poetry (cont.) | u. The students list some material from ordinary life that poets deal with imaginatively.<br><br>v. The students write lyric poems. | |
| 3. He recognizes the three kinds of narrative poems. | a. The student recognizes that the major characteristics of the short story and poetry are joined in the narrative poem.<br><br>b. The student realizes that the narrative poem is the oldest literature known. (The Iliad, The Odyssey, the first books of the Bible, Beowulf, etc.)<br><br>c. The student traces the history of the narrative.<br><br>d. The student identifies the epic, the ballad, and the metrical tale.<br><br>e. The student recognizes certain characteristics about narrative poetry--<br>(1) an heroic character<br>(2) fast moving plot and violent action<br>(3) a minimum of description and restrained dialogue<br>(4) use of the colloquial idiom<br>(5) acceptance of fate and authority<br>(6) strict rhythm and rhyme<br>(7) dramatic structure<br>(8) the refrain frequently takes on new meaning from the verse that precedes it.<br><br>f. The student examines narrative poetry by answering some of the following questions: (Refer to section S in lyric poetry. Other questions.)<br>(1) Am I prejudiced in any way against the work?<br>(2) Should the narrative be read silently, aloud, or be dramatized?<br>(3) What happens to the central character?<br>(4) Can I extend my evaluation of the central character to mankind in general? | Book<br>Studies in Poetry. Singer/Random House Literature Series. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Narrative poetry (cont.) | (5) What change occurs in the central character? What significant view do I gain of the world through his eyes?<br>(6) What view of man and the world is revealed?<br>(7) Divide the material in the narrative poem according to the graph.<br>  <br><br>(8) How does the use of figurative language and symbols affect the theme?<br>(9) What do figures of speech contribute?<br>(10) Is the style consistent?<br>(11) How varied and sharp is the imagery?<br>(12) Is there a symbol that gives unity to the work as a whole?<br>(13) What is the relationship between the theme and my own values? | |
| | g. The student compares the view-point of two narrative poems. | |
| | h. The student compares the theme, (etc.) of two narrative poems. | |
| | i. The student writes a critical analysis of a narrative poem. | |
| | j. The student identifies two characteristics of each of the following types of poetry:<br>(1) Lyric (4) Ode (7) Epic<br>(2) Elegy (5) Ballad (8) Pastoral<br>(3) Sonnet (6) Dramatic (9) Narrative | |
| 4. He writes narrative poems. | a. The student determines the narrative of each poem read. | |
| | b. Given a poem, the students discuss the word-scenes.<br>(1) Does the author do more than paint a word picture? | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Narrative poetry (cont.) | (2) Could a competent painter do more with the scene than the author did?<br>(3) Why do most of us develop immunities to the natural beauty in our environment?<br><br>c. The student writes a discription of something he has seen that deserves to be painted.<br><br>d. The students write plot lines for a narrative poem.<br><br>e. The students write narrative poems. | |

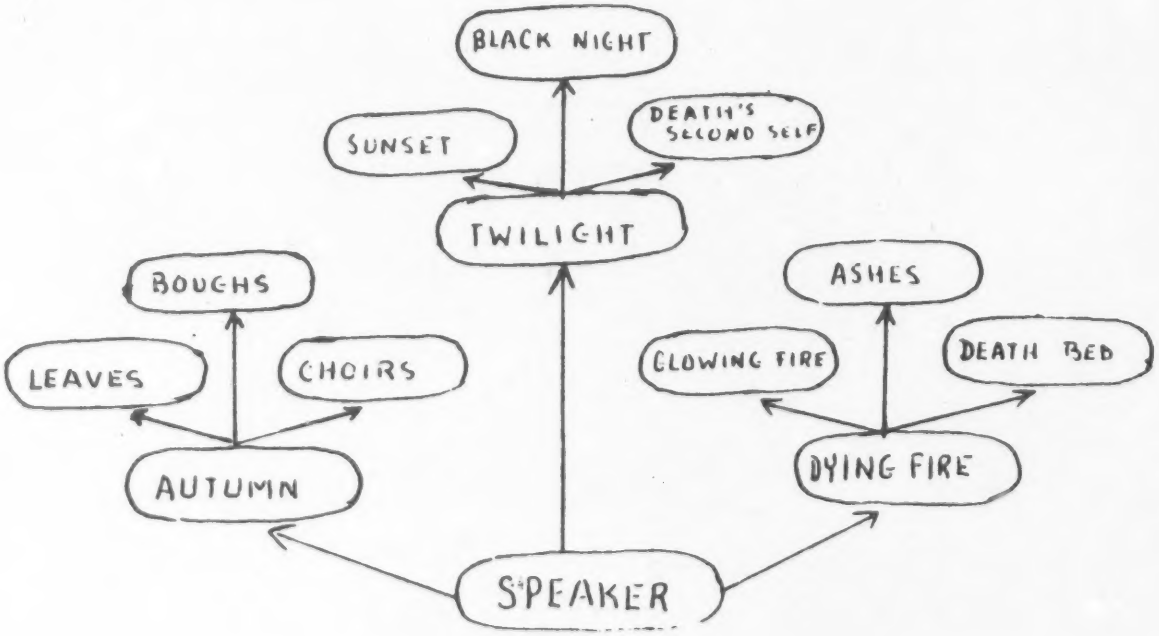
| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | SUPPLEMENTARY ACTIVITIES<br><br>1. The student points out orally the use of imagery and other poetic elements in everyday language.<br><br>2. The student identifies the different types of poetry when given several selections.<br><br>3. Given selected lines of poetry, the student identifies and gives examples of the devices of sound: for example, alliteration, assonance, consonance, onomatopoeia, rhyme, rhythm and/or others.<br><br>4. Given varied lines of poetry, the student identifies the types of meter.<br><br>5. The student identifies examples of figurative language in selected poetry and writes five original examples.<br><br>6. The student points out variations in poetic form when given selected poetry to read.<br><br>7. The student identifies poetry as a comment on human value and as an interpretation of life when he writes a 2-3 page composition on this subject.<br><br>8. The students choose a suitable poem, prepare and perform a choral reading.<br><br>9. The students choose or write a poem using expression and feeling. He could also record his interpretation of the poem. These tapes should then be played for the class and discussed.<br><br>10. After reading a specific poem, the student paraphrases the poem in a paragraph of prose. | Filmstrip - Record "The Poetic Experience What to Look for in Poetry." (6 filmstrips - 3 records).<br><br>"Some Elements of Style" (2 filmstrips - 1 record). Thomas S. Klise Co. P.O.Box 348 Peoria, Illinois 61614. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Supplementary activities (cont.) | 11. (Note to teacher) To help students see the difference between prose and poetry, use material on page 33 of Elizabeth Drew's Poetry, A Modern Guide to Its Understanding and Enjoyment. Mimeograph or write on the board the prose passage from an imagined editorial. Have students discuss the effectiveness of the words and suggest improvements. Then present Blake's poem and allow discussion of differences, comparative effectiveness, and appropriate uses of each passage.<br><br>12. The students listen to music by Simon and Garfunkle, The Beatles, and others and write down one of their favorites. In small groups, they discuss the meaning of the lines.<br><br>13. Using a collection of modern lyrics (one source: The Poetry of Rock), the student finds several selections that can be interpreted in more than one way. In paragraph form, he gives his interpretation of one of the selections. (Examples are "The Sound of Silence" and "Elinor Rigby.")<br><br>14. From an anthology or assigned list, the student chooses one poem and practices reading it aloud. He reads it aloud to the class or to the small group.<br><br>15. (Note to the teacher) Have a poetry reading. In groups select poems with wide appeal and choose readers whose voices are particularly effective. Others should work on committees for selecting background music appropriate to the specific poems, or they should prepare musical accompaniment of drums and guitars. Another committee should prepare a printed program. One member of the class should act as master of ceremonies to give the program continuity. After rehearsals the class should present a program, inviting other classes to attend. This would be an excellent program for a large group presentation.<br><br>16. The student studies a specific assigned poem and participates in class discussion based on questions distributed by the teacher. He is prepared to ask questions. | Books<br>Drew, Elizabeth. Poetry: A Modern Guide to Its Understanding and Enjoyment. Dell, 1959.<br><br>Williams, Oscar, ed. The Pocket Book of Modern Verse. Washington Square Press, 1958.<br><br>Perrine, Laurence. Sound and Sense: An Introduction to Poetry. New York: Harcourt, 1963.<br><br>Benedict, Stewart H. A Teacher's Guide to Poetry. Dell, 1969.<br><br>Dunning, Stephen. Teaching Literature To Adolescents, Poetry. Scott, Foresmon, 1966.<br><br>Shaw, John and Prudence Dryer. Working with Poetry. Educators Publishing Service, Inc. Cambridge, Mass. 02138. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Supplementary activities (cont.) | 17. The student practices compact writing by expressing in one sentence the theme of a specific poem.<br><br>18. The student compares two poems written on the same subject or on the same theme. He decides which is the superior poem and justifies his choice by comparing specific details of the poems.<br><br>19. The student makes a personal anthology of poems on a similar theme or subject such as: war poems, love poems, poems about alienation, poems on courage, humorous poems, etc. He compiles the poems into one interesting booklet, adding a personal introduction and appropriate pictures or original illustrations.<br><br>20. From a display of great paintings, the student chooses three that could be described. He makes notes about each and writes one in poetic form.<br><br>21. (Follow the activities for studying paintings and poetry given in the unit "W.H. Auden, Musee De Beaux Arts," in 12,000 Students and Their English Teachers.)<br><br>22. The class publishes an anthology of original poems. After all students who wish to participate have submitted original poems, form committees for selecting and arranging the poems, typing, and illustrating the anthology.<br><br>23. As an extra project the student memorizes at least one poem he has discovered during this course.<br><br>24. After reading Henley's "Invictus" and Milton's "On His Blindness," the student compares the two poems as to theme, poet's attitude toward life, and poet's response to adversity.<br><br>25. Using Perrine's Sound and Sense, the student finds specific poems to illustrate various metrical patterns, rhyme schemes, and stanza forms. | Books<br>Berkley, James. The Literature of England. Singer/ Random House.<br><br>English 12. Addison-Wesley Publishing Co. Reading, Mass.<br><br>Enjoying English 10. Singer/Random House.<br><br>Murray, Alma and Robert Thomas (Eds.) The Search. Scholastic Book Services: New York, 1971. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Supplementary activities (cont.) | 26. The student gives the surface meaning and the symbolic meaning of such poems as the following: Tennyson's "Ulysses"; Frost's "Fire and Ice," "Nothing Gold Can Stay," "The Road Not Taken," and "Birches"; Longfellow's "The Tide Rises, the Tide Falls"; Teasdale's "The Long Hill"; and spirituals like "Deep River."<br><br>27. Using Perrine's Sound and Sense, the student finds specific poems to illustrate various metrical patterns, rhyme schemes, and stanza forms.<br><br>28. From an assigned list of poems, the student chooses one and prepares to teach it to the class. He reads it aloud effectively. He explicates meter, rhyme scheme, and form, and points out examples of figures of speech and symbolism. He prepares his own list of discussion questions for distribution to the class, being careful that his questions aid fellow students in analyzing meaning and theme of the poem.<br><br>29. He writes a full explication of one poem from an assigned list of poems, covering the following aspects of the poem: sound devices, imagery, meter, rhyme scheme, form, figures of speech, meaning, and theme.<br><br>30. In Saturday Review, Atlantic Monthly, New York Times Magazine, and other periodicals or collections of critical essays like Poetry, A Modern Guide to Its Understanding and Enjoyment by Elizabeth Drew, the student reads discussions of poetry, noticing methods of explication.<br><br>31. An approach to "Sonnet 73"<br>(a) The student writes (or discusses) his first impression.<br>(b) The student classifies the poem. (Lyric because the dominant element is emotion. Sonnet of fourteen lines written in iambic pentameter rhyming abab, cdcd, efef, gg.) | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Supplementary activities (cont.) | (c) The student states the theme, but is aware that with further study he will understand the theme better.<br>(d) The student examines the order. (There are three images and three quatrains. Autumn in the first quatrain, twilight in the second, and a dying fire in the third. The couplet is self-contained and ties the thought in the tree quatrains together. On closer examination the student finds a more distinct pattern. | |



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Supplementary activities (cont.) | (e) Does the imagery unify the work?<br>(f) The student finds that the theme and its development give meaning to every part.<br>(g) The student examines the diction to find it clear, correct, and effective.<br>(h) The student examines the denotation and connotation of the words used.<br>(i) The student finds the figures of speech and notes how each contributes to the theme.<br>(j) The students discuss how the knowledge of the history of literature, music or other acts contribute to the total understanding of the poem.<br>(k) The student makes a final evaluation of "Sonnet 73."<br>(l) The student chooses any other sonnet to see if he can find a similar outline of content.<br>(m) The student compares two sonnets.<br><br>32. Read the passage from Macbeth beginning "Tomorrow and tomorrow and tomorrow..." The student notes that life is compared to (1) a candle, (2) a shadow, (3) a player, (4) a tale. He writes the emotional implications of these metaphors, showing which is the bitterest and why. He comes to some conclusions about the emotional progressions or development of the passage.<br><br>33. Using selected poems, the student contrasts the tones of the poems, explaining how tone is achieved. The following list of adjectives can be used to describe some of the tones of poetry. (1) adoring (2) carefree (3) complacent (4) contemptuous (5) despairing (6) exultant (7) exalted (8) flippant (9) gloomy (10) grave (11) gay (12) humorous (13) ironic (14) joyous (15) lively (16) melancholy (17) pessimistic (18) pensive (19) quizzical (20) resigned (21) sarcastic (22) satirical (23) serene (24) troubled.<br><br>34. Examine the diction of a poem. Explain how key words contribute to the poem's meaning and emotional force. Test statements by substituting other words to see how the changes affect the meaning. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Supplementary activities (cont.) | 35. Given a dramatic monologue, the student determines whether it gives a sense of a distinctive personality speaking. He shows what words, details, images and possibly symbols - help establish this personality. | |

D. The student recognizes drama as a literary type and as a work for the stage.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He studies one-act dramas. | a. The student demonstrates that he can do the following:<br>(1) Describe the setting and characters<br>(2) Interpret the characters from dialogue, action<br>(3) Recognize foreshadowing, plot unfolding, and climax<br>(4) Identify the theme<br>(5) Understand stage directions<br>(6) Distinguish differences in techniques of TV, film, and stage productions.<br><br>b. Given a sheet of selected dialogue passages the student makes references about character traits, personal problems, social class, mental attitude, etc. (He can see what dialogue can reveal.)<br><br>c. The students listen to tapes of selected plays.<br><br>d. Given a short story, the students discuss the changes needed to transform it into a play. (Emphasize the importance of dialogue to convey characterization and conflict. What are the ways of creating mood other than description?)<br><br>e. The students formulate criteria for evaluating TV programs. (May begin by asking, "What is there to say about a TV program besides 'I liked it' or 'I couldn't stand it'?" Try to lead students to an awareness of the three "I's" with which to view and evaluate:<br>(1) Intention - purpose, theme<br>(2) Invention - originality of plot treatment, quality of dialogue, use of setting, special effects<br>(3) Impact - power to move, convence influence on our own lives.<br><br>f. The student reads aloud passages that introduce a major character and reveal his dominant traits.<br><br>g. The student picks out and reads the climax scene and states why he considers it the turning point in the play. | Books<br>Burton, Dwight. Literature Study in the High Schools. Holt, Renehart, and Winston. Dallas, Texas.<br><br>Brustein, Robert. Seasons of Discontent. (New York: Simon and Schuster, 1965).<br><br>Downer, Alan S. (Ed.) American Drama and its Critics. (Chicago: University of Chicago Press, 1967).<br><br>Esslin, Martin. The Theater of the Absurd. (New York: Doubleday, 1961).<br><br>Frenz, Horst. American Playwrights on Drama. (New York: Hill and Wang, 1965). |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| One-act dramas (cont.) | h. The student acts out the "funniest" or "saddest" passage of a play and justifies his choice by the appropriate response from the class. (He may also try to convey grief, terror, hate jealousy, etc. through skillful reading.)<br><br>i. The student points out literary elements and theme for each play read.<br><br>j. The student writes a 1-3 paragraph exposition:<br>(1) Why he didn't like a specific TV program.<br>(2) His reaction to a school play or an assembly program.<br>(3) The purpose of the scenery.<br>(4) The purpose of a minor character.<br>(5) Why a judgment of a character is or is not false. (Distribute a sheet of quotations appraising a character. The students find proof in the play to support the stand they are defending.)<br><br>k. The student writes a brief narration or description:<br>(1) He dramatizes a short ballad.<br>(2) He dramatizes one scene from a longer narrative poem.<br>(3) He describes a scene from the most memorable movie he has seen.<br>(4) He describes an episode from his life that lends itself to dramatization.<br><br>l. The student makes a collage that suggests the different moods of a play he has read or seen.<br><br>m. The student reads additional one-act plays and makes an interesting report to the class to persuade others to read it.<br><br>n. The student dramatizes an episode out of his own life (or of someone else's). | Books<br>Gassner, John. Directions in Modern Theater and Drama. (New York: Holt, Rinehart, Winston, 1965).<br><br>Granville-Barker, Harley. Prefaces to Shakespeare. (2 Vols., Princeton N.J.: Princeton University Press).<br><br>Lerner, Max. America as a Civilization. (New York: Simon and Schuster, 1957).<br><br>McCarthy, Mary. "Realism in the American Theater." Harper's, July 1961, pp. 45-62.<br><br>MacIver, R.M. (ed.) Great Moral Dilemmas in Literature: Past and Present. (New York: Harper and Row, 1956). |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He studies three-act dramas. | a. The student demonstrates that he can do the following: (review sec. D-1-A in drama)<br>(1) Identify mood and tone.<br>(2) Show how the theme and its development give meaning to every part of the work.<br>(3) Name the emotions that pervade each scene and show how these emotions support the dominant emotion in the complete play.<br>(4) Show how the author handles stage conventions to create effect and realize the theme.<br>(a) aside<br>(b) confidant<br>(c) raisonneur<br>(d) prologue<br>(e) epilogue<br>(f) chorus<br>(5) Read a Shakesperean play.<br>(a) Recognize blank verse.<br>(b) Recognize Elizabethan theater conventions: soliloquies, absence of stage directions, archaic expressions, allusions, metaphor.<br>(6) Discuss criteria for evaluating films.<br>(7) Evaluate the view of life in movie, TV production, or play that is read. (He is aware that drama reflects life and experience.)<br>(8) Trace the historical development of drama from age of Sophocles to Age of Elizabeth.<br>(9) Relate the ideas of Shakespeare to the present day.<br>b. The students paraphrase to check on meaning of selected passages.<br><br>c. The students see filmstrips "What is Drama," and "What to Look For In Drama and Fiction."<br><br>d. Given a list of vocabulary words that suggest character traits, e.g., diabolical, furtive, pert, impudent, arrogant, etc., the student applies them to various characters justifying their judgments. (Verbs could be used for character action.) | Books<br>Postman, Neil. Television and the Teaching of English. (New York: Appleton, 1961).<br><br>McLuhan, Marshall. Understanding Media. (New York: McGraw Hill, 1964).<br><br>Sewall, Richard B. The Vision of Tragedy. (New Haven, Conn.: Yale University Press, 1959).<br><br>Sound Filmstrips<br>"Our Heritage from Ancient Greece." 2 rec. 2 fs. Guidance Associates, Pleasantville, N.Y., 10570.<br><br>"Splendor from Olympus." 2 rec. 2 fs. 8 cassette dramatizations. EMC Corp. 180 E. 6th St., St. Paul, Mn. 55105. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Note |
|---|---|---|
| Three-act dramas (cont.) | e. The students discuss popular TV programs, identify common characteristics, and realistic life situations.<br><br>f. The students identify the major differences in English language usage and theatrical conventions in Shakespeare's time and the present time.<br><br>g. The students discuss the term "Renaissance" and how Shakespeare fits into the movement.<br><br>h. The students discuss the ways the stage and audience would effect the kind of play to be presented.<br><br>i. The student identifies ideas from Julius Caesar that continue to have pertinence for our time (personal and public loyalties, absolute power, feeling and reason, idealistic views, etc.).<br><br>* j. The student writes an idea for a TV program that he thinks would have great audience appeal, but one that has never been tried.<br><br>k. The student writes an essay comparing two characters within the same play emphasizing a trait they have in common.<br><br>l. The student analyzes and writes the nature of conflict in a play - inward, outward.<br><br>m. The student writes dialogues. (Should reveal character traits or attitudes.)<br><br>n. The student rewrites the ending of a play or writes the ending to an Alfred Hitchcock drama.<br><br>* o. The student writes stage directions for a Shakespearean play.<br><br>p. Using the Reader's Guide to Periodical Literature, the student researches a modern assassination, comparing the motives, the method of murder, and the outcome to the assassination of Julius Caesar. | Sound Filmstrips<br><br>"Antigone and the Greek Theater: Theme and Theater" rec. fs. Scott, Foresman and Co., 1900 Ehake Ave., Glenview, Ill. 60025.<br><br>"Our Heritage from Ancient Rome." 2 rec. 2 fs guide. Guidance Asso. Pleasantville, N.Y. 10570.<br><br>"Julius Caesar." 6 rec. or tapes 6 fs., Warren Schloat Prod. Inc., Pleasantville, N.Y. 10570. |

| Objectives | Suggested Activities | Resources - Unit |
|---|---|---|
| Three-act drama (cont.) | q. The students prepare bulletin boards:<br>(1) Worthwhile movies<br>(2) Good TV drama<br>(3) Shakespearean theatre<br>(4) The groundlings<br>(5) Drama of different periods<br>(6) Greek theatre.<br><br>r. The students prepare tape recordings of significant episodes.<br><br>s. The students prepare set sketches for a play read in class (or design a set).<br><br>t. The students discuss or write how the plays studied reflect their background in situation, philosophy, and language.<br><br>u. The students present talks on dramatic history. (Avoid encyclopedia)<br><br>v. The student reviews the following terms:<br>(1) themes<br>(2) dramatic irony<br>(3) conflict<br>(4) plot<br>(5) dialogue<br>(6) characterization. | |
| 3. He studies and evaluates the one-act drama and the three-act drama. | a. The student demonstrates that he can do the following: (Review sec. D-1-A and D-2-A in Drama)<br>(1) Recognize and understand irony, symbolism, and implication.<br>(2) Justify the final decisions (outcomes).<br>(3) Make independent interpretations of plays.<br>(4) Relate drama to larger themes, individualism, Calvanism, Puritanism.<br>(5) Apply criteria to the evaluation of a play, movie, or TV production. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Not |
|---|---|---|
| One, three-act drama (cont.) | (6) Recognize drama as an expositon of significant ideas about man.<br>(7) Recognize the place of drama in American life and literature.<br>(8) Recognize the major American playwrights and the significant developments in American drama.<br>(9) Analyze tragedy.<br>(10) Develop empathy with characters.<br><br>b. The class compiles an annotated list of American plays.<br><br>c. The students discuss the impression that American films have made on foreigners.<br><br>d. The students discuss the influence of American plays or films on social moves (the shaping influence - affect on teenagers views of life). To what extent is the view of American life convincing, real, precise? Identify productions that have given valid views or deceptive views.<br><br>e. The students assume the roles of characters and speak in justification of some action or conduct in the play.<br><br>f. The students discuss how creative thinking could give more richness, meaning, and significance to a TV program, a film, or a play.<br><br>g. The students discuss how ideas in a particular drama apply to contemporary situations. (Ex. Arms and the Man undercutting the idea that war is a matter of heroic behavior - The Crucible, twentieth century witch-hunting.)<br><br>h. The students debate the responsibility of the protagonist for his actions. (Is Joe Keller (All My Sons) to be condemned for thinking first of his family's well-being? Is Captain de Vere justified in applying the death penalty to Billy Budd?)<br><br>i. The students do oral or written paraphrases of significant passages. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| One, three-act drama (cont.) | j. The student writes an evaluation of a movie, play, or TV production according to given criteria.<br><br>k. In a composition the student compares the handling of theme, character, or conflict in two different plays.<br><br>l. In a composition, the student analyzes the consistency and logic of the ending - the fate of the protagonist.<br><br>m. The student analyzes in a composition, the characters as types, representations.<br><br>n. The student analyzes the method of theme development.<br><br>o. The students write an analysis of some aspect of style: symbolism, irony, etc.<br><br>p. The student writes a critical analysis of a play read independently. (Ref. Guide Sec. 12-P)<br><br>q. The student writes creatively.<br>(1) Dramatizes a short story or a scene from a novel or biography<br>(2) Parodies a selected scene (Study the style of the original carefully)<br>(3) Writes an original scene.<br><br>r. The student presents a well-planned talk on a major American play.<br><br>s. The students organize a panel discussion on a TV production or series.<br><br>t. Given selected plays, the student identifies five different types of drama: tragedy, comedy, melodrama, farce, and experimental (avant garde). | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| One, three-act drama (cont.) | u. The students discuss the total effect of a drama (that they have seen) as a combined venture by author, director, actors, and stage technicians. | |
| | v. The students discuss how closely the stage performance achieves the goals of the author's original script. | |
| | w. The students discuss the effectiveness of the author and director in using scenery, props, costumes, lighting, make-up, stage grouping of characters, exits and entrances. | |
| | x. The student writes: How does the work as a drama develop its theme in plot, character, and setting? | |
| | y. The students discuss: Are the actors well-cast in appearance, voice, and acting skill? | |
| | z. The students discuss: How will the playwright cast his subject matter in comparison with the novel or short story from which it was taken. | |
| 4. He analyzes the full length play. (Greek, Shakespearean, and modern) | a. The student demonstrates that he can do the following: (Review sec. D-1-A, D-2-A, D-3-A in Guide)<br>(1) Use the techniques for evaluating plays, movies, and TV productions (see 12-F in guide).<br>(2) Evaluate reviews of mass media in periodicals: distinguishing responsible and irresponsible reviewing.<br>(3) Recognize specific dramatic genre - comedy of manners, tragedy, melodrama, satire.<br>(4) Compare drama of different historical periods.<br>(5) Know the names of some key theatrical personalities of part and present times.<br>(6) Demonstrate awareness of the major English and world dramatists.<br>(7) Understand recent developments in drama.<br>(8) Demonstrate an awareness of the place that drama, TV, and film have in contemporary life and the recent developments in each media. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Full length play (cont.) | (9) Know the concepts of tragedy, its origins and development to modern times.<br>(10) Demonstrate an awareness of Key periodicals dealing with evaluation, discussion of mass media, theater.<br><br>b. The students hold roundtable discussions on plays they have read. (These could be: structured around a theme, e.g. "Know thyself," "Conflict of Wills," "Choice and Consequence," "The Foibles of Man," "Critics of Society," etc. or the discussion could be based on plays most enjoyed commenting on (a) the play's central conflict (b) theme (expressed or suggested) (c) key characters and their development (d) a scene in which the protagonist most reveals himself, and (e) an estimate of whether the play provides a significant dramatic experience.<br><br>c. The students discuss briefly but frequently "What's new in TV, movies and on stage." The students use newspapers and magazine articles on dramatic personalities and writers. (Keep them aware of the dramatic productions being presented in near-by locations. This could be a bulletin board project of a committee possibly named "Heare Ye, Heare Ye.")<br><br>d. The students discuss imaginative and unimaginative TV productions. They include whether TV (movies, or theater) is living up to its public responsibility. They discuss the problems of the script writer and the sponsor's potentially stifling power.<br><br>e. The student writes a composition analyzing the use of minor characters as foils, contrast, "lenses," etc.<br><br>f. The student writes an analysis of moral dilemmas or themes, integrity, love, social protest, illusion/reality as treated in certain dramas.<br><br>g. The student analyzes the drama's significance for revealing the values and norms of an age. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Full length play (cont.) | h. The student analyzes the role of drama in his community, - in American life. | |
| | i. The student compares or contrasts the author's handling of the same theme in two different plays. | |
| | j. The student compares or contrasts the dramatic techniques of different periods. | |
| | k. The student compares or contrasts Hamlet with Winterset. | |
| | l. The student compares or contrasts a play with its film or TV counterpart. | |
| | m. The student evaluates a play's unity, integrity, effectiveness. | |
| | n. The student evaluates a play as dramatic experience: staging, impact, actors' response to challenge of the role. | |
| | o. The student evaluates the extent to which a particular play fulfills intentions of its type: satire, tragedy, comedy, etc. | |
| | p. The student writes an original scene suggested by a play, Polonius's talk to Laertes, Ophelia's soliloquy, Hamlet's soliloquy, etc., in the style of the original. (See Mock Elizabethan) | |
| | *q. The student writes a dramatic sketch based on a news story that has conflict. | |
| | *r. The students keep journals of plays (read or seen) noting theme and resolution of conflict. | |
| | s. The students explore some developments in the avant-garde, European theater, or the theater of the absurd. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Full length play (cont.) | t. The students write a skit in which a modern boy and girl follow the dating customs of some previous period. They present skits to class.<br><br>u. The students write a parody of Macbeth or Hamlet (might refer to Twisted Tales from Shakespeare by Richard Armour.)<br><br>v. The students write compositions.<br>(1) Compare J.B. by MacLeish to the Book of Job in the Bible. (ref. English Journal, May, 1972, Vol. 61)<br>(2) On the character of Henry II in three plays: Henry II, Becket, and Lion in Winter. (Murder in the Cathedral, Eliot, Becket, Anouilh)<br>(3) Compare Pygmalion with My Fair Lady. (Is there a change of pace? Are there character differences? Does the dialogue and gesture reveal the same emotions and thought? etc.)<br>(4) Trace the blood symbol in Shakespeare's plays.<br>(5) Trace the bird symbols in Macbeth.<br>(6) Trace the symbols of decay in Hamlet.<br>(7) Analyze the character of Hamlet justifying his inaction.<br>(8) Analyzes lines in poetic drama and determines if they are both good poetry and genuine drama? (Are the imagery, meter, rhyme, and other poetic techniques well-adapted to the theme, to the place of the action? In what ways and with what dramatic purpose are the poetic techniques varied? For example, Shakespeare varies his blank verse by using incomplete lines, placing rhymed couplets at the end of a speech, and introducing prose passages and short lyrics.)<br><br>w. The students take occasional field trips to community plays. (Discuss the plays in advance. Take advantage of group student rates.) | |

BEST COPY AVAILABLE

E. The student recognizes, classifies, and analyzes non-fiction.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | Note to the teacher:<br><br>Non-fiction is often hard to define. Generally it is that body of literature which deals with real people, real problems, real events, and new ideas. Non-fiction includes all of the ways in which we tell each other something in writing - letters, editorials, articles, essays, biographies, autobiographies, travelogues and history. Non-fiction deals with the everyday world as the writer sees and experiences it and is expressed in the forms of the essay, biography (autobiography), history and travelogue.<br><br>One way to distinguish fiction from non-fiction is to contrast the two according to author's purpose, method and form. In fiction the author's purpose is usually indirectly revealed; while in non-fiction the author usually states his purpose using the direct approach. The writer of fiction deals with imaginary people, events, and situations; while the non-fiction writer deals with real people, events, and situations. The language of the writer of fiction is often poetic and picturesque; while the language of the non-fiction writer is usually prosaic. | Braum, Alice C. *Designs in Non-fiction.* New York: Macmillan Co., 1968.<br><br>Books<br><br>Benedict, Stewart H. *A Teacher's Guide to Senior High Literature.*<br><br>Barrows, Marjorie Wescott. *The American Experience: Non-fiction.* New York: Macmillan, 1968. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He distinguishes between fiction and non-fiction. | a. Given two selections, one fiction, and one non-fiction, the student reads and lists the basic differences between fiction and non-fiction answering such questions as the following:<br>(1) What is the author's purpose?<br>(2) What type of fiction or non-fiction is it?<br>(3) What is the general idea developed in each work read?<br>(4) By what method did the author develop the subject?<br>(5) How did you feel about the literary selection?<br>(6) Were characters involved? Who were the important ones? Were they real or imaginary?<br>(7) Are specific places mentioned in the literary selection for a purpose?<br>(8) Would the material be helpful to most students?<br>(9) How would you rate the artistic quality of the work? | Berkley, James. et. al. Patterns of Literature. The L. W. Singer Co., Inc. Dallas: 1969.<br><br>Evans, Verda. Types of Literature. Ginn and Company, 1964.<br><br>Kneer, Leo B. Man in Literature. Scott, Foresman and Company, Dallas: 1970. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He identifies the formal and the informal essay. | Note to the teacher:<br>The essay form is as old as the Greek philosopher Plato and as new as the editorial in tomorrow's newspaper. Montaigne, a sixteenth century French philosopher and writer, is considered to be the originator of the informal essay. Originally essays were serious in purpose and generally concerned with making some moral or intellectual judgment. Modern essays, however, take many forms. They may be whimsical, satirical, or use dialogue and story or character sketches. It is sometimes very difficult to distinguish between the essay and fiction.<br><br>*a. The student defines the terms formal and informal as they apply to dress, letters, language, dining room, etc.<br><br>b. Given selected essays, formal and informal, the student answers such questions as:<br>(1) Was the essay in an essay anthology?<br>(2) Was there an introduction to the essay?<br>(3) Did the essay start out as if the author was writing to you?<br>(4) What is the subject of the essay?<br>(5) What are the main ideas developed by the author?<br>(6) How are credits for references used given?<br>(7) From the contents, would you judge the author to be a professional writer?<br>(8) Did the author's style of writing interest you? Why? | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Formal, informal essay (cont.) | (9) What about the author's style distinguishes it as formal or informal?<br>(10) What is the purpose of the formal essay?<br>(11) How does the author state his theme?<br>(12) What information did the essay give you?<br>(13) Was the author's style easy to read and understand?<br>(14) Was there any humor? How was it used?<br>(15) Were there any unusual words used?<br>(16) Did you have to consult your dictionary? Illustrate.<br>(17) What were the examples of concreteness?<br>Example: a. Sight b. Sound c. Smell d. Taste e. Touch<br>(18) What type of formal essay did you read? Was it a review, an editorial, a column, a news story, or what?<br>(19) Will you discuss the following questions?<br>a. What is the theme of the essay? Which one of the key words pointed toward the central idea?<br>b. Did you find unity and coherence?<br>c. Were there evidences of force or indignation? Cite examples. | Book Report Testing Manual.<br>A Kit of 51 Test Forms for 17 Classification of Reading. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He identifies and analyzes the descriptive essay or article. | a. Given a descriptive essay to read, the student points out specific examples of how the writer recreates and shares his impressions of places, things, persons or experiences through the use of vivid details. | Hoopes, Ned E., (Ed.) Who Am I? Essays on the Alienated. New York: Dell, 1970. |
| | b. The student discusses specific techniques used by the author to make his essay effective.<br>(1) Length and type of sentence used<br>(2) Figurative language<br>(3) Comparison<br>(4) Phrases or details that create a humorous effect. | Hopkins, Ernest J. (Ed.) The Ambrose Bierce Satanic Reader. New York: Doubleday, 1968.<br><br>Gordon, Edward J. Introduction to Literature. Ginn and Company, 1964. |
| 4. He identifies and analyzes the narrative essay or article. | Note to the teacher:<br>In a narrative essay the writer reports events that enable him to communicate an idea or make a comment on life. A narrative relates something that happened. It is sometimes serious, unbelievable, delightful or dramatic. | Berkley, James and George L. Ariffe. The Literature of England. The L. W. Singer Co., Inc. 1969. |
| | a. After reading an assigned narrative essay, the student answers orally or in writing such questions as the following:<br>(1) What basic comment on life does the author make?<br>(2) Were the events in the narrative real or imagined?<br>(3) What were the author's special techniques? | Huxley, Aldous. Collected Essays. New York: Harper, 1959. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 5. He identifies the expository and argumentative essay or article. | Note to the teacher:<br><br>(Argumentation seeks to convince the reader of the truth of an idea or of the righteousness of a proposal. To argue his premise, the writer uses such expository techniques as definition, and example. The desire to persuade the reader is present in an expository essay.)<br><br>a. After reading an assigned expository essay, the student points out in oral discussion or in writing the author's purpose. He explains the use of expository techniques such as:<br>(1) definition<br>(2) examples<br>(3) comparison and contrast<br>(4) logical reasoning<br>(5) figurative language<br>(6) humor<br>(7) wit.<br><br>b. After reading an assigned argumentative essay, the student states the author's purpose. He identifies by citing specific passages from the selection, words, examples, and authorities chosen by the author to convince the reader. | Green, Jay and Bromberg, Murray (ed.) World-wide Essays Globe.<br><br>Hepburn, James and Greenberg, Robert A. Modern Essays: A Rhetorical Approach Macmillan.<br><br>Wells, Celia Townsend. Prose and Essay. Houghton Miffin.<br><br>Dean, Leonard F. and Wilson, Kenneth G. Essays on Language and Usage. Oxford University Press.<br><br>Silberstein, Suzanne and Seldin, Marion. Sense and Style: The Craft of the Essay. Random House.<br><br>Freidman, Norman and McLaughlin. Logic, Rhetoric and Style. Little Brown. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 6. He reads and analyzes notable essays of great writers. | a. Given selected essays, the student reads and analyzes the essays of classical writers.<br>Examples:<br>"Rome's Natural Advantages" - Cicero<br>"The Great Fire" - Tacitus<br>"The Death of Socrates" - Plato | Porter, Andrew J. and Terrie, Henry L. American Literature. Ginn and Company, Dallas: 1964. 815 pages. |
| | b. The student reads and analyzes the non-fiction works of such British writers as E. M. Forster, Daniel Defoe, Sir Thomas More, Samuel Johnson noting such qualities as:<br>(1) Author's style, tone, and purpose<br>(2) Author's literary form. | Berkley, James. et. al. The Literature of America. The L. W. Singer Company, Inc. Dallas: 1969. 818 pages. |
| 7. He analyzes the various essayists' treatment of a given subject. | c. Students analyze essays on what it means to be an American, and write their personal views on the same subject.<br>Example:<br>"What Is An American?" St. John de Crevecoeur<br>(From Letters of An American Farmer)<br>"What's Happening to America?" John Steinbeck | Toffler, The Future Shock. |
| | d. The student writes an essay agreeing or disagreeing with this quotation by John Steinbeck. "We are a restless, dissatisfied, a searching people." | |
| | *Career Point to Stress:<br>Super industrialism in the United States has led to a highly mobile society. This mobility influences all aspects of life's work. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Biography (cont.) | *c. The student participates on a panel discussion on the field of the subject of his biography discussing such things as:<br>(1) When did the subject decide to choose this career?<br>(2) What preparation did the subject make for his career?<br>(3) What obstacles did the subject encounter?<br>(4) How did he overcome those obstacles?<br>(5) Did the subject enjoy the kind of work he was doing? | Reeves, Ruth. The Study of Literature. Ginn and Company, 1964. pp. 161-163.<br><br>Chase, Mary Ellen. Values in Literature. Houghton Miffin Company, Dallas: 1965 pp. 373-431. |
| | *d. The student participates in a "Guess Who" quiz in which a series of clues are given until someone can guess each of the subjects of the biography read. (The work of the person is a major clue.) | |
| | e. The student writes character sketches of people whom he admires in real life. | |
| | *f. The student compiles a list of various areas (sports, entertainment, military, general adventure, science, etc.) and lists famous contemporary people in each field. | |
| | g. After discussing a number of biographies, students play a game of chronology, "Who could have known whom?" e.g., "Could Washington have known Lincoln?" | |
| | h. After reading selected autobiographies, the student writes an autobiography. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 8. He traces the historical development of the essay. | a. The student reads selected examples of such writers as:<br>Plato<br>Tacitus<br>Cicero<br>Montaigne | |
| | b. The student reads essays from the Bible: "Who Can Find a Virtuous Woman" and "The Greatest of These Is Love." | |
| | c. The student reads examples of non-fiction by early British writers such as:<br>E. M. Forster<br>Daniel Defoe<br>Samuel Pepys<br>Sir Thomas More<br>Samuel Johnson | |
| | d. The student reads selected examples of non-fiction by early American Writers such as: Ralph Waldo Emerson<br>Henry David Thoreau | |
| | e. The student reads humorous essays from Leacock, Thurber, etc. | |
| | *f. The student reads articles from the editorial page of the newspaper: Buchwald, Buckley, Anderson, Rafferty, etc. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 9. He studies biography and autobiography as forms of non-fiction. | *a. The student reads an assigned number of biographical sketches using Modern Short Biographies or comparable anthology. Using a check list, he evaluates the biography according to authenticity (noting bibliography and techniques of fiction used) and biographer's relationship to his subject (noting whether the biographer had natural affinity for his subject, and whether or not the writer was qualified to write about the subject. | Christ, Henry I. Modern Short Biographies. Globe, 1970. |
| | b. The student selects, reads, and reports on biography or autobiography using the following guidelines: | Clifford, James L.(ed Biography As An Art. Oxford - Galaxy, p. 377. |

BIOGRAPHY

Title:

Author:

Organization

1. How many pages are in the book?
2. How many chapters are there?
3. Who or what are the following?
   a. Publisher
   b. Date of publication
   c. Illustrations
   d. Illustrator

Contents

4. Of whom did the author write?
5. Why was the writer interested in this person in the biography?
6. Did the author know the subject of the biography?
7. Were there any fictional characters in the book?

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 10. He studies the subject of his biography or autobiography. | *a. The student writes a character analysis, and plans for a dramatization in which different class members act out the role of the subject of the biography or autobiography at different stages of his life.<br><br>*b. The student finds jobs for the people in the biography or autobiography he is reading. He needs to know the characters. He asks: "What do they do?" "When they do it?" "What qualities are needed for the job?" | Clinc, Jay and Williams, Ken. Voices in Literature, Language and Composition 3. Ginn and Company. 1969.<br><br>Pooley, Robert C. et. al. Outlook Through Literature. Scott Foresman, and Company. Dallas: 1964. |
| 11. The student studies the technique used by the biographer to create the personality of his subject. | a. Choosing three of the biographies read, the student explains some of the specific devices used by the biographers to reveal their subjects.<br>(1) How is the presentation similar to that found in short stories and novels?<br>(2) Did the author use narration and vivid descriptive language which made the reader see, hear, feel what was taking place?<br>(3) Did setting and atmosphere lead to suspense?<br>(4) Was the author's vocabulary a contributing factor in presenting a real, active, and interesting person?<br>(5) Did the author's choice of words, and sentence structure help you understand the subject better? Cite examples. | |

| Objectives | Suggested Activities | Resources - N |
|---|---|---|
| 12. He analyzes the biographer's attitude toward his subject. | a. The student answers questions about a biography as follows:<br><br>(1) How well does the biographer know the person he is writing about? In what sense does he know him?<br>(a) Does he know the person as a family member or a close friend?<br>(b) Does he know his subject through research?<br>(c) Does he really know what things the person was interested in, his customs, his attitudes, his habits?<br>(2) What is the author's attitude toward his subject?<br>(a) Does he make his subject too good to be a human being?<br>(b) Does he seem bent on showing faults or shortcomings of his subject?<br>(c) Did he attempt to include all of the important information about his subject?<br>(3) What character traits does the author emphasize? How does he do so?<br>(a) Does he depict his determination, courage, kindness?<br>(b) Does he show his interest in the lives of others or in some area of life.<br>(4) What incidents from the person's life does the author include? Are there any significant sections of the person's life unaccounted for? If so, why do you think the author omitted these? (Author selects what to include.)<br>(5) Does the person "come to life" as you read?<br>(6) Is the person a good subject for biography? | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 13. He compiles a non-fiction notebook as a culminating activity. | **Note to the teacher:**<br>The suggested culminating activity on the essay should be assigned at the beginning of the unit. This will give students an opportunity to work on their notebooks daily. One teacher presented it as an effective activity for studying the versatility of the essay.<br><br>**Culminating Activity for Non-fiction Unit**<br><br>a. The student will compile a non-fiction booklet which he will submit for evaluation at the end of the unit. His notebook will include the following:<br>I. An introduction to the essay<br>II. Titles of all non-fiction works read, with a personal evaluation of each, and the author's purpose for writing the selection<br>III. A criteria for evaluating magazines (good, average, trash)<br>IV. A brief description of minimum of twenty-five magazine articles<br>V. Samples of the following types of non-fiction:<br>1. Essay<br>2. Fable<br>3. Interview<br>4. Maxim<br>5. Parable<br>6. Sermon<br>7. Criticism<br>8. Letters<br>9. Documents<br>10. Journals<br>11. Book Review<br>12. Biography<br>13. Autobiography<br>14. Speech<br>15. Editorials | Orwell, George. *A Collection of Essays*. New York: Doubleday, 1954.<br><br>Spiller, Robert E., ed. *Selected Essays, Lectures and Poems of Ralph Waldo Emerson*. New York: Washington Square Press, 1954. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Culminating activity<br><br>(cont.) | VI. A vocabulary section in which he defines the vocabulary words assigned for each selection. (He writes the key phrase; then rewrites the phrase using a synonym for the word.)<br>VII. A brief review of one non-fiction book<br>VIII. A list of Mark Twain's witty sayings. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

## SUPPLEMENTARY CAREER ACTIVITIES

The career activities described below are adaptable to most types of literature referred to in the preceding section.

*a. The students select several characters from literature and discuss (1) the way they do or do not live together with understanding; (2) their peculiarities; (3) their approach to problems; (4) their personalities and qualities; (5) their attempts at self improvement.

The student writes how each experience has helped him to identify his abilities, aptitudes, interests, and personal characteristics.

*b. The students discuss various characters in literature and the effect on their lives of such influences as (1) their home and family life; (2) their friends and neighbors; (3) their jobs; (4) their cultural interests; (5) their country and its politics; (6) the social problems of their time; (7) their education.

The students write about the effect on their lives of (1) school friends; (2) home and family life; (3) their country and its politics; (4) social and economic problems; (5) educational and career plans; (6) cultural interests; (7) school and community activities.

*c. The students discuss characters and events in literature for the purpose of developing (1) an awareness of values, attitudes, character traits, and behavior; (2) an awareness of self and of attitudes toward self and others; (3) an awareness of the importance of values in planning for the future.

*d. The students discuss the personal characteristics, creativity, cooperation, industry, curiosity, neatness, sense of humor, originality, and poise using real and fictional characters examplifying these traits. They show how the characters are fostered by the study of literature, and how the traits recognized contribute to success in the world of work. The students rate themselves on each of the personal characteristics and get evaluations from their parents, teachers, and friends. To evaluate for self-analysis and self-improvement, the students write an essay on their strengths and weaknesses. (Perhaps entitled

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Supplementary career activities (cont.) | "My Personality.")<br><br>*e. The students discuss various characters in literature and how the events of their lives give evidence of their life goals.<br><br>*f. The students discuss the biographies of industrialists, educators, scientists, social reformers, writers, and other to ascertain the motivating forces and life goals of these people.<br><br>*g. Each student chooses a biography, reads it, and reports as though he were the subject of the biography. He should include childhood influences, assistance in achieving goals, obstacles and handicaps overcome, education, and contribution to society.<br><br>*h. The students discuss how the values and goals of various characters differ.<br><br>*i. The students discuss the choices or decisions of various characters that affected their immediate or long-range plans.<br><br>*j. The student writes a composition showing how his experiences in literature have contributed to the development of his personal philosophy of life. | |

BEST COPY AVAILABLE

SPELLING

BEST COPY AVAILABLE

# SPELLING

Spelling is a basic tool for written expression and communication. Command of this tool facilitates the task of putting ideas in writing and permits a person to concentrate on the thoughts he wishes to express rather than be concerned with the mechanics of getting the ideas down.

Spelling is of vital importance in all careers. After basic spelling is learned, students will learn to spell many words through experience in reading and writing.

Spelling should neither be thought of nor taught as an isolated subject in which pupils memorize the spelling of words in lists to be used later. Spelling is an integral part of every writing activity in which students engage. Therefore, separate drills and practice periods are of value only as they contribute to more accurate spelling. The suggested word lists in this guide are presented to encourage spelling generalizations and should be used in meaningful situations.

## Generalizations:

1. Spelling is an essential skill for written expression.
2. Pupils should learn to spell the words needed in their daily living.
3. Correct spelling in all writing for all areas should be stressed.
4. Pupils should assume responsibility for accuracy in spelling.
5. Careful proofreading to locate and correct misspelled words is a habit which pupils should form early, since accuracy is essential in most careers.
6. Growth in spelling should be judged by the accuracy of spelling in all written work.



## Specific Suggestions:

1. One of the most important tasks of the teacher is to develop a spelling consciousness on the part of the student--a real desire to spell correctly.
2. Pupils should be taught a method of learning to spell new words.
3. Training in the use of the dictionary is an essential part of the spelling program.
4. Spelling errors should be diagnosed carefully.
5. Pupils should be conscious of how words are built.
6. Meanings of words should be taught in connection with spelling.
7. A program which demands much writing of genuine interest to pupils will be conducive to a real desire for spelling accurately.

## Career Concepts:

People have many different kinds of careers.
Every person has different abilities, interests, needs and values.
A person's career direction develops over a long period of time.
Every occupation contributes to society and spelling contributes to every occupation.

General Concepts and Objectives:

A. The student hears likenesses and differences in the sounds of words.
   1. He identifies words that have the same beginning sounds.

B. The student sees likenesses and differences in selected words.
   1. He matches words which begin with the same letter.

C. The student associates sounds with letters.
   1. He identifies given initial consonant sounds in selected words.

D. The student connects specific consonant blends and digraphs with letters which spell them.
   1. He recognizes and uses consonant blends.
   2. He identifies final consonant sounds in given words.
   3. He identifies medial consonant sounds in given words.
   4. He identifies silent consonants in words.

E. The student connects specific consonant sounds with the letters which spell them.
   1. He identifies the s sound as spelled by c in given words.
   2. He identifies the ks sound as being spelled by x.
   3. He identifies the f sound in the final position as usually spelled by gh.
   4. He identifies rhyming words through pictures.
   5. He associates the sound of a specified phonogram (word family) given in one word with the same found in the other words.

F. The student learns vowels.
   1. He identifies short vowel sounds through the use of his senses.
   2. He recognizes short vowels in words beginning with a single vowel.
   3. He expands his knowledge of short vowels in one syllable words.
   4. He identifies the long vowel sounds.
   5. He spells words with long vowel sounds.
   6. He identifies long vowels in words ending with a single vowel.
   7. He recognizes long vowels in words having vowel teams.
   8. He expands his knowledge of long vowels in one-syllable words.
   9. He recognizes that "y" is sometimes used as a vowel with the long i or the long e sound.

G. The student connects variant vowel sounds with the letters which spell them.
   1. He identifies diphthongs.
   2. He associates ir, or, and ar letter combinations with their sounds in selected words.
   3. He identifies the murmur diphthongs "ir," "ur," "ar," and "er" in words.

BEST COPY AVAILABLE

General Concepts and Objectives:

H. The student learns to alphabetize.
   1. He alphabetizes given words by the first letter.
   2. He alphabetizes words to the second and third letters.

I. The student forms compound words.
   1. He recognizes compound words.
   2. He spells selected compound words.

J. The student recognizes syllables in words.
   1. He hears the different syllables in words.
   2. He recognizes two-syllable words.
   3. He divides selected words into syllables.

K. The student adds selected endings to words.
   1. He forms plurals by adding s or es to selected words.
   2. He forms words by adding r, er, or est.
   3. He changes verbs in given words by adding s, d, or ed, and ing.
   4. He forms the plural or past tense of words.
   5. He identifies and gives meanings of new words after prefixes have been added to the root words.
   6. He pronounces the words having suffixes and explains the meaning of each word.

L. The student spells and writes abbreviations and contractions.
   1. He uses apostrophes to make contractions.
   2. He capitalizes titles of address.
   3. He spells common abbreviations.

M. The student employs words to convey meaning with particular reference to homonyms, synonyms, antonyms, and homographs.
   1. He recognizes and spells homonyms.
   2. He recognizes and spells antonyms and synonyms.
   3. He recognizes and uses homographs.

N. The student identifies movements in the development of the English language and etymology.
   1. He identifies and uses word origins.

O. The student identifies trends in language as changes occur.
   1. He lists neologisms, acronums and slang words and states the meanings for the established words.
   2. He contrasts cliches or trite expressions in a selection with simple, straight-forward expressions, which he offers as a replacement for cliches.

General Concepts and Objectives:

P. The student proofreads his writing, identifying errors in spelling.
   1. He learns to proofread.

Q. The student maintains and enlarges his spelling vocabulary.
   1. He utilizes the spelling and application of words previously learned.

BEST COPY AVAILABLE

A. The student spells correctly and expands his vocabulary. 11-1

| Objectives | Suggested Activities | Resources--Notes |
|---|---|---|
| 1. He assesses his spelling proficiency. | a. The student takes spelling test for diagnostic purposes.<br>Note to teacher:<br>After the students have made an assessment of their vocabulary and spelling proficiency, the teacher may begin with any section of the guide. See preceding guides for lower level prerequisite spelling skills.<br>b. The student keeps a progress chart for continuous evaluation.<br>c. The student keeps a spelling notebook. | State Adopted Texts Grades 9 - 12<br>1. Spelling and Word Power Key. (Prentice Hall).<br>2. Word Studies (5th Ed (South Western).<br>3. Gateways to Correct Spelling. (Steck Vaughn).<br>4. Spelling Goals for High School. (Webster). |

5. The student applies basic rules for spelling, including exceptions, variant spellings, and affixes.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He reviews rules of English spelling and notes any exceptions he uses when given selected words from basic spelling list. | a. In the application of rules the student uses mnemonic devices to remember problem words.<br>(a rat in separate) (principal is a pal)<br>(Don't mar your grammar.) (Poe your onomatopoeia)<br><br>Note to teacher: Emphasize the spelling rules that follow and suggest that knowing these rules will prevent many spelling errors.<br><br>1. Final silent e. When a word ends in a final unpronounced e, the e is dropped before a suffix beginning with a vowel:<br><br>forge + er = forger<br>stripe + ed = striped<br>excuse + able = excusable<br>come + ing = coming<br>large + ish = largish<br>refuse + al = refusal<br>virtue + ous = virtuous<br>scarce + ity = scarcity<br>insure + ance = insurance<br>educate + or = educator<br>store + age = storage<br>adhere + ence = adherence<br><br>There are a few exceptions: the e is kept in words like dyeing and singeing (to keep them distinct from dying and singing) and in words like noticeable and advantageous (to keep the /s/ sound of the c and the /j/ sound of the g).<br><br>Before a suffix beginning with a consonant, the final silent e is usually kept:<br><br>hope + ful = hopeful<br>care + less = careless<br>aware + ness = awareness<br>retire + ment = retirement<br>nice + ly = nicely<br>nine + ty = ninety<br>A few commonly used words are exceptions: ninth, truly, duly, argument, wholly. | Usage File of American English. Prepared by the Editorial Staff Scott, Foreman and Company, 1972.<br><br>Hook, J.N. The Teaching of High School English. The Ronald Press Company. New York: 1959. |

BEST COPY AVAILABLE

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Basic Rules (Con't.) | 2. Words with y. When a word ends in y preceded by a consonant, the y is changed to i before a suffix beginning with a consonant:<br><br>steady + ly = steadily — merry + ment = merriment<br>happy + ness = happiness — penny + less = penniless<br>bounty + ful = bountiful — glory + fy = glorify<br><br>The same change is made before the suffixes -es, -ed, -er, and -est:<br><br>worry + es = worries — pretty + er = prettier<br>study + ed = studied — silly + est = silliest<br><br>But before the suffix -ing, the y is kept:<br><br>hurrying — spying — modifying<br><br>3. Adding prefixes. The prefixes dis-, mis-, and un- end with a single consonant. When one of these prefixes is attached to a base word beginning with the same consonant, there will be two s's or two n's:<br><br>dis + satisfy = dissatisfy — dis + solve = dissolve<br>mis + spell = misspell — mis + state = misstate<br>un + natural = unnatural — un + named = unnamed<br><br>If the base word begins with some other letter, there will be only one s or one n:<br><br>disabled — mismatch — untrue | |

| Objectives | Suggested Activities | Resources--Notes |
|---|---|---|
| Basic Rules (Con't.) | 4. Adding suffixes. No letter is dropped from a base word ending in a consonant when the suffix -ness or -ly is added:<br><br>stern + ness = sternness — usual + ly = usually<br>mean + ness = meanness — cool + ly = coolly<br>open + ness = openness — normal + ly = normally<br><br>If the base word ends in y preceded by a consonant, the y is changed to i: unruliness, flimsily.<br><br>5. Ei and ie. Use ie when the sound is long e (as in bee):<br><br>believe — niece — shriek — siege<br>chief — thief — piece — grievance<br><br>A few common exceptions are either, neither, leisure, seize, and weird.<br><br>Use ei after c or when the sound is not long e:<br><br>perceive — receiver — vein<br>conceited — deceit — eighth<br>ceiling — neighbor — weigh<br><br>The most common exceptions are friend, mischief, handkerchief, view, fiery, financier. | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Basic Rules (Con't.) | b. Here is a list of some of the most common spelling demons (divided into syllables to make their spelling easier to visualize). The student takes a spelling test on the following words and records words misspelled in his spelling notebook to study. | |

ab sence
ac com mo date
ac quaint ance
ac quire
aisle
a mong
bach e lor
bal ance
bar gain
bis cuit
bound ar y
bur eau
busi ness
cam paign
can di date
char ac ter is tic
chil dren
choc o late
choice
cho rus
colo nel
col umn
com mis sion
com mit tee
Con net i cut
con science
cour te ous
cour te sy
crit i cism
debt
an a lyze
an swer
anx ious
arc tic
ath lete
ath let ic
ex ist ence
fas ten
Feb ru ary
first
fo reign
for ty
gen u ine
ghost
gov ern ment
gram mar
guar an tee
guessed
hin drance
his tor y
hy giene
in tel li gent
in ter est ing
ir rel e vant
is land
jew el ry
judg ing
knew
knowl edge
lab o ra to ry
de ceased
li brar y
de fense
li cense
de pend ent
lieu ten ant
did n't
ly ing
dis as trous
mar riage
dis eased
meant
does n't
med i cine
dou ble
mis cel la ne ous
drowned
mod ern
em bar rassed
mort gage
en trance
ex er cise
mys ter i ous
ne ces sity
ex haust
nine teen
nui sance
rhyme
oc ca sion
rhy thm

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

Basic rules (cont.)

| | | |
|---|---|---|
| of ten | o mis sion | sand wich |
| op po site | scis sors | sense |
| pam phlet | sep a rate | par lia ment |
| sim i lar | per haps | sol dier |
| per ma nent | sol emn | sol u ble |
| per spire | soph o more | per suade |
| spon sor | pic nick ing | stretch |
| Phil ip pines | straight | phys i cal |
| strength | plaque | sub tle |
| pleas ant | tech nique | pos si bly |
| ten den cy | prair ie | to mor row |
| pre scrip tion | to ward | prob a bly |
| pro nun ci a tion | trag e dy | treas ur er |
| psy chol o gy | un con scious | quan ti ty |
| un til | ques tion naire | vac u um |
| qui et | vi o lence | rec og nize |
| weath er | rec om mend | wel come |
| re mem brance | which | res tau rant |
| wool en | | |

c. Have students write spelling demons correctly when they are dictated.

d. Give students written activities in which they correctly spell the words in sentences.

*e. The students use words (underlined) from editorial readings. These words could be grouped under headings: politics, career, home, travel, personal problems.

135

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He recognizes and uses homonyms. | (Note: Homonyms - word pairs like fair and fare, it's and its, there and their--are demons of another sort.<br><br>a. By careful proofreading, the student finds and eliminates any such errors in his written work. (Here are some common troublesome homonyms to watch for.) The teacher may dictate the following list of phrases and have the student spell the underlined words correctly:<br><br>alter a coat<br>baring his teeth<br>reserved an upper berth<br>a bough of a tree<br>released the brake<br>her bridal gown<br>a canvas knapsack<br>added some coarse sand<br>a predicate complement<br>an apple core<br>a member of the council<br>desert a friend<br>a car with dual controls<br>a fair day for the fair<br>hit a foul ball<br>close the gate<br>the fire in the grate<br>didn't hear the bell<br>heir to a fortune<br>a hoarse voice<br>wasted time in idle talk<br>robbed its nest<br>left the key in the door<br>load the ships<br>a lead coin<br>leaned against the mantel<br>a metal pipe<br>a guided missile<br><br>build an altar<br>bearing a burden<br>his daughter's birth<br>the bow of a ship<br>break a window<br>on the bridle path<br>a house-to-house canvass<br>a course in electronics<br>paid her a compliment<br>a corps of doctors<br>the defense counsel<br>cherry pie for dessert<br>fought a duel<br>borrowed bus fare<br>used to raise fowl<br>slowed his gait<br>a great actor<br>came here to live<br>polluting the air<br>riding a horse<br>worshipped an idol<br>because it's late<br>boats along the quay<br>a lode of copper<br>led the parade<br>a mantle of snow<br>tested his mettle<br>read from the missal | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Homonyms (cont.) | peace and quiet — a piece of paper<br>landed the plane — rode across the plain | |
| 3. He identifies orally or by writing the variant spellings of English sounds. | a. The student correctly syllabicates on paper, words dictated to him.<br><br>b. Student demonstrates the use of phonetic principles in spelling by writing correct phonetic symbols when selected words are dictated to them.<br><br>c. Student writes the following words containing ough.<br>tough<br>through<br>thorough<br>trough<br>though<br>drought<br>enough<br>thought<br><br>d. The student spells the words that have more than one acceptable spelling. Here are some examples of words with "variant" spellings:<br>adviser, advisor<br>airplane, aeroplane<br>bandanna, bandana<br>bronco, broncho<br>calorie, calory<br>curtsy, curtsey<br>czar, tsar, tzar<br>dialogue, dialog<br>dietitian, dietician<br>dryly, drily<br>duffel, duffle<br>enroll, enrol<br>fiord, fjord<br>gabardine, gaberdine<br>hair's-breadth, hairsbreadth, hairbreadth<br>hiccup, hiccough<br>judgment, judgement<br>license, licence<br>medieval, mediaeval<br>millionaire, millionnaire<br>mustache, moustache<br>omelet, omelette<br>raccoon, racoon<br>rumba, rhumba<br>sizable, sizeable<br>smolder, smoulder<br>tepee, teepee | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | | Resources - Notes |
|---|---|---|---|
| Variant spellings (cont.) | gasoline, gasolene<br>gypsy, gipsy | tornadoes, tornados<br>yodel, yodle | |

C. The student identifies the various types of information that can be found in the dictionary.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He uses the dictionary when given special assignments calling for information that can be found in different parts of a dictionary. | a. The student locates information in answer to specific questions that can only be found in sections of the dictionary outside the main body of the dictionary.<br><br>* b. The student uses the thesaurus to find synonyms for<br>(1) Naturalist<br>(2) Engineer<br>(3) Promoter<br>(4) Salesman<br>(5) Draftsman<br>(6) Writer<br>(7) Actor.<br><br>c. The student finds the following information which is located under word entries:<br>(1) Spelling<br>(2) Pronounciation<br>(3) Part of speech<br>(4) Etymology<br>(5) Definitions<br>(6) Synonyms<br>(7) Antonyms. | |
| 2. He locates information found outside the main body of the dictionary: abbreviations, new words, proper names, biographical and geographical names, key to symbols. | *a. The student substitutes synonyms for technical terms in teacher-prepared job descriptions.<br><br>b. The student brings periodicals to class and uses special sections of the dictionary to find pronunciations of proper nouns.(Such as Dushambe, Honduras, Sioux, Schweitzer, Sholokov.) | |



SPELLING

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He identifies and uses specialized dictionaries. | a. The student prepares a list of special dictionaries located in the school library.<br><br>b. He locates information in at least three different kinds of dictionaries in answer to specific questions that call for the use of each dictionary. (Scavenger hunt type activity)<br><br>* c. Provided with proper resources, the student finds accurate and pertinent career information.<br><br>* d. A student's description of his chosen vocation is taped. He subsequently listens to the recording and spells the specialized words that he used in the oral description.<br><br>e. Using Webster's Third New International Dictionary or The American Heritage Dictionary as the source, the student lists at least twelve kinds of information given about word entries.<br><br>f. The student compares various entries in Webster's Third New International Dictionary, The American Heritage Dictionary, and a small desk dictionary in terms of the adequacy, recency, and extensiveness of the definitions, and decides which is appropriate for given purposes. | |

D. The student demonstrates comprehension of specialized word meanings.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He explains words within context of a given selection. | *a. The student gives meanings of vocational or career words found in want ads.<br><br>*b. The students write an essay on his chosen career and uses career-related terminology.<br><br>*c. The student<br>(1) Finds the meanings of words within context of a given selection about careers.<br>(2) Names synonyms and antonyms of selected words.<br>(3) Lists homonyms found in selected passages.<br>(4) Underlines affixes and root words in selection writing the meanings of them separately and combined.<br><br>**Note: A suggested list of words on several career areas:<br>(1) Accounting and Bookkeeping<br>accountant, accuracy, credit, debit, discount, earnings, entry, ledger, payee, profit, etc.<br>(2) Advertising and Printing<br>alphabet, caption, copyright, delete, edition, emboss, etching, linotype, manuscript, typographical, etc.<br>(3) Army, Navy and Air Force<br>arsenal, bayonet, canteen, carrier, chaplain, convoy, corps, infantry, radar, sentry.<br>(4) Biology<br>algae, anatomy, anterior, cell, embryo, heredity, metabolism, neuron, pollen, etc. | Books<br>Drier, Harry N.,Jr. and Associates. K-12 Guide for Intergrating Career Development into Local Curriculum. Charles A. Jones Publishing Co. Ohio: 1972.<br><br>Marland, Sidney P., Jr. "Career Education - A Report" National Association of Secondary School Principals, March, 1973. |

BEST COPY AVAILABLE

E. The student recognizes and uses most common Greek and Latin prefixes, roots, and suffixes.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He uses Latin prefixes. | a. Given a Latin prefix with explanation of meaning, the student names words using the prefix and discusses the meaning of each word.<br><br>b. The student matches the following prefixes:<br><br>LATIN PREFIX — MEANING<br>contra- — against<br>de- — from<br>dis- — away, from, not<br>ex- — out of<br>in- — in, into, not<br>inter- — between, among<br>intra- — within<br>non- — not<br>per- — through<br>post- — after<br>pre- — before<br>pro- — before<br>re- — back, again<br>retro- — back<br>semi- — half<br>sub- — under<br>super- — above<br>trans- — across<br><br>c. Using the dictionary, the student writes the meaning of each word in the following list. He gives the meaning of each prefix and explains how it is related to the meaning of the word.<br>(1) perennial<br>(2) posthumous<br>(3) preempt<br>(4) profane<br>(5) revoke<br>(6) retroactive<br>(7) semiannual<br>(8) subjugate<br>(9) superhuman<br>(10) translucent | Books<br>Warriner, John E. et. al. English Grammar and Composition. Harcourt, Brace & World, Inc., 1965 - Grades 9 - 12. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He uses Greek prefixes to form words. | a. Given a Greek prefix with an explanation of the meaning, the student names words containing the prefix and discusses the meanings of each word.<br><br>b. The student matches the following prefixes with the meanings:<br><br>GREEK PREFIX — MEANING<br>anti — against<br>peri — around<br>tele — far, distant<br>micro — small<br>hyper — over<br>mono — one | |
| 3. He forms words using Latin and Greek roots. | a. The student lists English words derived from the following Latin and Greek roots. (He underlines the roots.)<br><br>LATIN ROOTS — MEANING — DERIVATIVE<br>dic, dict — say, speak — pre dict<br>fac, fact — do, make — manu fact ure<br>junc — join — con junction<br>pon, pos — place — position<br>scribe, script — write — transcribe<br>spec, spic — look, see — spectacle<br>tract — draw, pull — tractor<br>vent, vers — turn — re verse<br>voc — call — vocal<br>volv — roll, turn — re volve | Book<br>Building Better English.<br>Harper and Row. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

Latin and Greek roots (cont.)

| GREEK ROOTS | MEANING | DERIVATIVE |
|---|---|---|
| dem | people | democracy |
| therm | heat | thermometer |
| geo | earth | geography |
| meter | measure | speedometer |
| hydro | water | hydroplane |
| gen | bith | geneology |
| chron | time | chronology |
| homo | same | homonym |
| morph | form | meta morphosis |
| graph | write | autograph |

4. He recognizes the Greek and Latin roots forming the base of English words.

a. The student underlines the Greek root of the following words:
   (1) ven (come) revenue, preventive, circumvent, avenue, invention, convention
   (2) graph (write) autograph, phonograph, photograph, geography, bibliography
   (3) migr (move) migrate, emigrate, immigrant, migratory
   (4) frac, frag (break) fragile, fragment, fragmentary, refracts, fracture
   (5) vis (see) television, vision, vista, visual, visage

b. The student circles the word of the groups below that was not generated by the preceding Latin or Greek root.
   (1) mari (sea) marine, (militant) mariner, maritime, submarine
   (2) dent (tooth) dental, dentist, (demand) indent, dentrifice
   (3) cycl (circle) bicycle, (discolor) cyclone, cyclist, cycle
   (4) phon (sound) microphone, symphony, phonics, (phenol) saxophone
   (5) mort (death) mortality, (immigration) mortality, immortality, mortuary

c. The student fills in blanks using derivatives of the root word prim:
   (1) Students in the first grade learn to read from a primer.
   (2) The highest order of mammals, called primates, include humans, apes, and monkeys.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Greek and Latin roots (cont.) | (3) The prime meridian passes through Greenwich, England.<br>(4) The first known inhabitants of America, the Indians, are said to have had a primitive culture. | |
| 5. He forms word variations by adding suffixes. | a. He changes word gender by adding ess to the following roots:<br>(1) poet + ess = poetess<br>(2) heir + ess = heiress<br>(3) prince + ess = princess<br>(4) actor + ess = actress<br>(5) steward + ess = stewardess<br><br>b. He changes word meanings by adding a variety of suffixes.<br>(1) accidental with suffix ly<br>(2) heavy with the suffix ness<br>(3) satisfied with the prefix dis<br>(4) mean with the suffix ness<br>(5) legal with the prefix il<br>(6) appear with the prefix dis<br>(7) understand with the prefix mis<br>(8) sincere with the suffix ly<br>(9) nerve with the prefix un<br>(10) complete with the suffix ly<br>(11) qualified with the prefix un<br>(12) kind with the suffix ness<br>(13) literate with the prefix il<br>(14) ordinary with the suffix ly<br>(15) ability with the prefix in | |

BEST COPY AVAILABLE

F. The student demonstrates an awareness of the changing language.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He identifies movements in the development of the English language. | a. The student writes the etymology for foul and fair using complete sentences.<br>b. The student makes a family tree based on the theory of the Indo-European language family.<br>c. The student lists the early influences of the Indo-Hittites and Indo-Europeans on a chart or writes a report.<br>d. The student describes the three major theories of the origin of language ( (1) Dingdong, (2) Bow-wow, (3) Pooh-Pooh) and gives reasons for believing one theory is sounder than the others. | Book<br>Pollock, Thomas Clark. et.al. The MacMillian Co. New York: 1961. Chapter 8.<br>Filmstrip-Record Set<br>"Linquistic Background of English Series"<br>"Words Derived from other Languages" |
| 2. He lists archaic words found in a selection and makes appropriate substitutes. | a. From a literary selection, newspaper or magazine article, the student lists archaic words and makes substitutions for them.<br>b. The student finds archaic words in poetry and prose literature and writes the spelling variations. Examples of findings: rime - rhyme ye old - the old. | |
| 3. He finds and uses information about changes that have occurred in the development of language. | a. Given a list of twenty adjectives and nouns pertaining to a single area, the student explains the etymology of the words, how each is used today, and suggests how each might be used in the future.<br>b. Given a list of fifteen words pertaining to the area of mood and feeling, the student explains the etymology of each word and gives examples of its use today.<br>c. Using references, the student represents on a time line the following invasions that effected changes in the English language: (1) Picts, (2) Danes, (3) Normans, (4) Anglo-Saxons and Jutes, and (5) Romans. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Changes in language (cont.) | d. Using references, the student represents on a time line the following events and influences that affected the English language.<br>(1) Modern British was spoken.<br>(2) Germanic tribes invaded England (Beowulf written, place and date unknown).<br>(3) Church in medieval England influenced language.<br>(4) Norman French was used as the language of court and school.<br>(5) Chaucer wrote in English (Middle English).<br>(6) Printing was invented in Belgium.<br>(7) Caxton's Flemish workers influenced English.<br>(8) Renaissance humanism influenced English.<br>(9) British Empire expanded and the English language changed (as in America). | |
| a. He perceives relationships in theories of language development. | a. In the following list of the major areas of linguistic specialization, the student writes a statement that describes it accurately.<br>(1) Dialect study<br>(2) Grammar<br>(3) Descriptive linguistics<br>(4) Language history<br>(5) Usage<br>(6) Lexicography<br>(7) Semantics<br>(8) Psycholinguistics<br><br>b. The student writes a list of slang, jargon, and dialect (words and/or phrases) that he knows or can find from other sources. In class the students compile a list of all the words or phrases found.<br><br>c. The student writes a small dictionary of dialect and slang in alphabetical order. He includes<br>(1) several examples, labeled dialect, slang, jargon, argot, and cant.<br>(2) a clear definition for each entry (Do not use the root of the word to define the entry, such as groovy, "the state of being in the groove.")<br>(3) a context following each definition that shows how the word is being used.<br>(4) a listing in the front of the dictionary that defines the meaning of the labels (dialect, slang, jargon, argot, and cant).<br>(5) a parts-of-speech label for each entry. | Books<br>Conlin, David F. Modern Grammar and Composition. American Book Co., 1967--pp. 13-34 pp. 163-186.<br><br>Warriner, John E. English Grammar and Composition 10. Harcourt, Brace, and World, 1965. pp. 604-629.<br><br>Haider, Norman L. Haider's Guide for Structural Linguistics. Philips - Campbell, 1964. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Language development (cont.) | d. The student finds and lists British English terms and phrases equivalent to the following American English ones, checking for spelling, vocabulary, and pronunciation differences.<br>(1) humor (2) traveler (3) gas (4) theater (5) freight train (6) truck (7) wagon (8) grade crossing (9) ax (10) windshield (11) hood (of car) (12) catalogue (13) wrench (14) streetcar (15) medieval (16) movies (17) check (credit) (18) check (baggage) (19) castle (20) charm<br><br>e. The student writes a short paper on a limited aspect of the topic "Place Names in the United States." (Consider using the names of states, counties, cities, towns, villages, or streets. Consider such influences as word origin, spelling and changes in spelling, pronunciation and changes in pronunciation, meanings, and exceptions to general trends in any of these areas.) | |

G. The student demonstrates an understanding of semantics.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He differentiates between connotations and denotations. | a. The student takes a newspaper editorial and underlines loaded words and slanted writing. The students provide an explanation as to why they are so labled.<br>b. The student underlines loaded words and slanted writing in selected passages and explains correctly why those terms are so labled. | Books<br>Kierzek, John M. and Walker Gibson. The Macmillan Handbook of English. The Macmillan Co., New York: 1960 Chapter I.<br>Laird, Charlton. The Miracle of Language. Cleveland: The World Publishing Company, 1953. |
| 2. He recognizes some basic processes of semantic shifts: elevation and degradation. | * a. The student checks the etymology of the following words to determine whether they have been degraded or elevated:<br>silly, enthusiasm, awful, shrine, knight, gossip, pedigree, knave, diaper, dolt, jewel, passion, amateur, angel, uncouth, steward, salary, etc.<br>b. The student lists slang words, previously unacceptable, which are standard today. (Examples: touchy, coax, stingy, fun, bubble, mob, bully, outdoors, reliable, belittle, mileage.) | |
| 3. He recognizes words whose present meanings obscure their original intent: generalization and specialization. | * a. The student determines whether the following words have undergone specialization or generalization:<br>meat, butcher, girl, scene, corn, planet, malaria, upshot, algebra, moor. | Supplementary<br>Littell, Joseph Fletcher, ed. How Words Change Our Lives. McDougal-Littell, 1971.<br>Littell, Joseph Fletcher, ed. Dialects and Levels of Language. McDougal-Littell, 1971. |
| 4. He recognizes that progress and invention require new words: neologism. | * a. The student makes lists of new words and new combinations of older words which resulted from the development of (1) airplanes (2) rockets and space travel (3) high-fidelity sound systems (4) medicine (5) warfare and armaments (6) a category of your choice.<br>Ex. With the invention of the automobile came new words like speedometer, accelerator, steering wheel and windshield. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Neologism (cont.) | b. The student lists 10 words that indicate by their spelling that a change in vowel sound has taken place (like been, bread, and women)<br><br>c. The student lists 10 words with consonants no longer pronounced (knee, light, subtle)<br><br>**Note: students should continue developing their vocabularies through:<br><br>(1) Understanding and using mass media and technical vocabularies<br>(2) Understanding and using multiple meanings of words<br>(3) Understanding and using word denotations and connotations<br>(4) Understanding word etymology<br>(5) Recognizing word roots<br>(6) Using context to estimate word meaning<br>(7) Using the dictionary as a constant reference<br>(8) Using newly acquired words in oral and written communitcation. | Book<br>Young, William E. et. al. English Language Arts. The University of the state of New York/The State Education Department (Curriculum Development Center) Albany, New York 12224. p. 33. |

BEST COPY AVAILABLE

H. Enrichment Words for Secondary Spelling in Content Areas

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

*LANGUAGE ARTS

| | | |
|---|---|---|
| closing | poetry | pronoun |
| envelope | rhyme | article |
| greeting | verb | modify |
| heading | adverb | interjection |
| initials | adjective | preposition |
| signature | subject | conjunction |
| capital | predicate | phrase |
| indent | singular | clause |
| margin | plural | vocabulary |
| paragraph | vowel | definition |
| proofread | consonant | description |
| sentence | digraph | hyphen |
| title | entry word | asterisk |
| accent | atlas | semicolon |
| alphabet | index | brackets |
| define | card catalog | parentheses |
| dictionary | bibliography | diacritical |
| guide | encyclopedia | circumflex |
| pronounce | contraction | tilde |
| syllable | possessive | macron |
| discuss | apostrophe | dieresis |
| discussion | abbreviation | schwa |
| introduce | homonym | compound |
| introduction | synonym | declarative |
| invite | antonym | exclamatory |
| colon | prefix | imperative |
| comma | suffix | superlative |
| exclamation | usage | interrogative |
| period | topic | comparative |
| punctuation | outline | question |
| quotation | dramatize | poem |
| author | conversation | noun |
| chapter | courtesy | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

## MATHEMATICS

| | | |
|---|---|---|
| add | weight | decimal |
| addition | width | hundredths |
| column | equal | thousandths |
| sum | exercise | million |
| total | hundred | billion |
| first | problem | budget |
| second | thousand | credit |
| third | zero | debit |
| fourth | bushel (bu.) | graph |
| fifth | gallon (gal.) | ratio |
| sixth | ounce (oz.) | angle |
| seventh | peck (pk.) | dimension |
| eighth | pint (pt.) | pi |
| ninth | quart (qt.) | circle |
| tenth | yard (yd.) | radius |
| amount | height | diameter |
| difference | fraction | formula |
| less | numeration | circumference |
| minus | denominator | area |
| subtract | dozen | acre |
| subtraction | gross | rod |
| factors | average | square inch |
| multiplication | square | square foot |
| multiply | triangle | square yard |
| product | rectangle | square mile |
| divide | perimeter | weigh |
| dividend | division | ton |
| divisor | quotient | scale |
| remainder | length | measure |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | | | Resources - Notes |
|---|---|---|---|---|
| | * SCIENCE | | | |
| | bulb | fern | leaves | |
| | moss | root | soil | |
| | stem | tulip | ant | |
| | bee | beetle | butterfly | |
| | grasshopper | insect | moth | |
| | spider | wasp | clam | |
| | crab | lobster | mussel | |
| | oyster | salmon | shrimp | |
| | algae | aquarium | goldfish | |
| | seaweed | snail | tadpole | |
| | turtle | blackbird | bluebird | |
| | bluejay | cardinal | pigeon | |
| | sparrow | woodpecker | wren | |
| | alligator | chipmunk | crocodile | |
| | kangaroo | muskrat | opossum | |
| | raccoon | skunk | copper | |
| | electricity | iron | magnet | |
| | silver | condense | dissolve | |
| | evaporate | steam | temperature | |
| | thermometer | vapor | current | |
| | circuit | copper | conductor | |
| | filament | fuse | volts | |
| | cell | battery | positive | |
| | negative | insulate | electromagnet | |
| | Venus | Earth | Mars | |
| | Pluto | Jupiter | Saturn | |
| | Uranus | Neptune | Mercury | |
| | acid | solid | liquid | |
| | iodine | mercury | chlorine | |
| | oxygen | experiment | carbon dioxide | |
| | larva | pupa | cocoon | |
| | adult | nymph | antenna | |
| | thorax | abdomen | penguin | |
| | walrus | leopard | giraffe | |
| | rhinoceros | hippopotamus | humidity | |
| SPELLING | rainfall | climate | stratus | |

| Objectives | Suggested Activities | | | Resources - Notes |
|---|---|---|---|---|
| | SCIENCE (cont.) | | | |
| | nimbus | cirrus | cumulus | |
| | lever | pulley | wedge | |
| | fulcrum | force | screw | |
| | inclined plane | resistance | solar | |
| | comet | galaxy | planet | |
| | meteor | eclipse | astronomy | |
| | telescope | constellation | conservation | |
| | fertilizer | erosion | topsoil | |
| | contour | humus | resources | |
| | agriculture | incisors | canines | |
| | bicuspids | molars | enamel | |
| | dentine | anemometer | hurricane | |
| | tornado | cyclone | typhoon | |
| | monsoon | mushroom | fungus | |
| | fungi | bacteria | yeast | |
| | spore | mold | chlorophyll | |
| | stamen | pistil | pupil | |
| | iris | lens | cornea | |
| | retina | optic nerve | aqueous humor | |
| | gravity | velocity | satellite | |
| | orbit | rocket | thrust | |
| | launch | vacuum | propellant | |
| | astronaut | space capsule | retro-rocket | |
| | parachute | module | Mercury Project | |
| | Gemini Project | Apollo Project | Centigrade | |
| | Fahrenheit | meteorologist | barometer | |
| | degree | millibar | climate | |
| | weather | vertebrate | invertebrate | |
| | amphibian | backbone | reptile | |
| | protozoa | mammal | mollusk | |
| | cochlea | stirrup | eardrum | |
| | hammer | anvil | auditory nerve | |
| | Eustachian tube | nutrients | protein | |
| | vitamins | calories | cellulose | |
| | carbohydrate | minerals | earthquake | |
| | seismograph | volcano | magma | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | | | Resources - Notes |
|---|---|---|---|---|
| | SCIENCE (cont.) | | | |
| | lava | geyser | glacier | |
| | moraine | geology | geologist | |
| | atmosphere | troposphere | tropopause | |
| | stratosphere | ozonosphere | ionosphere | |
| | exosphere | atom | atomic | |
| | electron | energy | element | |
| | uranium | hydrogen | nitrogen | |
| | calcium | sodium | botany | |
| | botanist | biology | biologist | |
| | physics | physicist | chemistry | |
| | chemist | scientist | | |
| | *SOCIAL STUDIES | | | |
| | bay | canal | coast | |
| | delta | gulf | island | |
| | axis | globe | revolution | |
| | rotation | seasons | alfalfa | |
| | lumber | potato | rubber | |
| | sugar | wool | Antarctic Circle | |
| | Artic Circle | equator | Tropic of Capricorn | |
| | canoe | moccasin | papoose | |
| | tepee | tomahawk | tribe | |
| | Atlantic Ocean | Canada | hemisphere | |
| | Mexico | Pacific Ocean | United States | |
| | caravan | desert | dune | |
| | herd | nomad | oasis | |
| | palm | shepherd | Africa | |
| | Asia | Australia | continent | |
| | Europe | North America | South America | |
| | tariff | textiles | livestock | |
| | minerals | stockyards | rudder | |

155

SPELLING

| Objectives | Suggested Activities | | | Resources - Notes |
|---|---|---|---|---|
| | SOCIAL STUDIES (cont.) | | | |
| | cockpit | aileron | fuselage | |
| | propeller | helicopter | whaling | |
| | dairying | grazing | milling | |
| | mining | lumbering | shipbuilding | |
| | manufacturing | latitude | longitude | |
| | parallel | meridian | prime | |
| | Greenwich | mesa | pueblo | |
| | canyon | butte | plateau | |
| | prairie | corral | rodeo | |
| | lariat | bronco | holster | |
| | stampede | stirrups | grain | |
| | spice | citrus | coffee | |
| | tobacco | diamond | single | |
| | double | triple | shortstop | |
| | umpire | manager | coach | |
| | bleachers | cape | strait | |
| | isthmus | peninsula | mainland | |
| | tributaries | choir | chorus | |
| | solo | alto | treble | |
| | clef | hymn | bass | |
| | soprano | radio | serial | |
| | comedy | mystery | broadcast | |
| | television | telecast | channel | |
| | commercial | football | halfback | |
| | gridiron | linebacker | referee | |
| | quarterback | tackle | touchdown | |
| | punt | George W. Carver | Thomas Edison | |
| | Alexander Graham Bell | Robert Fulton | Samuel Morse | |
| | | Cyrus McCormick | Hernando DeSoto | |
| | Jacques Marquette | Vasco de Balboa | Rene La Salle | |
| | Louis Joliet | Meriwether Lewis | William Clark | |
| | George Washington | Thomas Jefferson | Benjamin Franklin | |
| | Abraham Lincoln | William Penn | Daniel Boone | |
| | Patrick Henry | Paul Revere | import | |
| | export | windshield | speedometer | |
| SPELLING | gasoline gauge | brake | accelerator | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

SOCIAL STUDIES (cont.)

| | | |
|---|---|---|
| gear shift | mileage indicator | diamond |
| ivory | copra | jute |
| banana | millet | mahogany |
| turban | burnoose | kimono |
| sari | fez | kilt |
| beret | sombrero | pyramid |
| Sphinx | Islam | mosque |
| minaret | Moslems | Mohammed |
| religion | Koran | Muezzin |



SPELLING

BEST COPY AVAILABLE

WRITTEN LANGUAGE

BEST COPY AVAILABLE

WRITTEN LANGUAGE

Expression

1. Sentence Development
2. Paragraph Development
3. Types of Writing
4. Creative Writing

Mechanics and Syntax

1. Capitalization and Punctuation
2. Kinds of Sentences
3. Parts of Speech
4. Correct Usage

General Concepts and Objectives:

Expression: Sentence Development

A. The student expresses ideas in sentence form.
   1. He relates his experience to others, using words and phrases that can be put into sentence form.
   2. He displays and describes objects of interest.
   3. He creates and recites his own sentences in suggested pattern.
   4. He dictates his ideas about selected objects in sentence form.
   5. He answers orally in sentence form.
   6. He composes his ideas about that topic in sentences and dictates them.

B. The student identifies simple sentences and phrases.
   1. He distinguishes between groups of words which have a complete thought and those which do not.

C. The student composes simple sentences--orally and in writing.
   1. He makes complete thoughts from given phrases.
   2. He expresses his own ideas in sentence form.
   3. He identifies and uses the basic sentence patterns.
   4. He deletes repetitive words and links like grammatical structure from sentences which have the same subject.
   5. He combines sentences which supply information about a noun, into one sentence containing an appositive.
   6. He expresses ideas in parallel form.

D. The student identifies related ideas and develops them around a topic.
   1. He selects words and phrases which are related to each other and combines them as a complete thought.
   2. He separates sentences which have been run together by omitting unnecessary words.
   3. He expands sentences by supplying words in a series.
   4. He writes about what is seen in pictures and objects.
   5. He writes original sentences to express his thoughts and ideas.

General Concepts and Objectives:

Expression: Sentence Development (cont.)

E. The student identifies and writes compound sentences.
   1. He identifies the two simple sentences in a compound sentence.
   2. He joins two simple sentences to build a compound sentence, using appropriate connective words.
   3. He uses appropriate punctuation for the compound sentence.
   4. He identifies the doer (subject) and the action (predicate) in both parts of the compound sentence.
   5. He writes his own compound sentence.

F. The student identifies and writes complex sentences.
   1. He differentiates between phrase and clause.
   2. Given selected complex sentences, he differentiates between independent and dependent clauses.
   3. He writes complex sentences.

Expression: Paragraph Development

A. The student demonstrates ability to organize and to write paragraphs.
   1. He chooses a topic from a selected list of topics.
   2. He writes statements related to the chosen topic.
   3. He puts statements in logical order.
   4. He indents when beginning to write about a new idea.

Expression: Types of Writing

A. The student writes specific communication in the forms of notes, invitation, and letters.
   1. He writes notes conveying one form.
   2. He writes friendly letters.
   3. He writes invitations.
   4. He writes items for newsletters.
   5. He writes business letters.

B. He uses expository writing to explain or provide information and to develop ideas logically.
   1. He gives specific information and instruction about a given activity.
   2. He writes directions in the proper order, omitting irrelevent information.
   3. He selects a suitable subject for a report.
   4. He records information about his subject.
   5. He arranges information in outline form.
   6. He uses his outline to write his report.

C. The student reviews books and articles.
   1. He reviews principals of expository writing.

BEST COPY AVAILABLE

General Concepts and Objectives:

Expression: Types of Writing (cont.)

D. The student develops a paragraph using description.
   1. He uses descriptive words and details in writing.
   2. He demonstrates his ability to write descriptions through the use of comparisons.
   3. He organizes and writes a descriptive paragraph according to spatial order.

E. The student develops a paragraph using narration.
   1. When asked to write a personal experience, he organizes and develops a narrative paragraph plan according to time order and including the following: (1) Place (2) People (3) What happened (4) How you felt.

F. The student writes to influence the thinking of others.
   1. He uses persuasive writing to convince.

Expression: Creative Writing

A. The student expresses ideas through creative writing.
   1. He dictates experience stories.
   2. He writes experience stories.
   3. He completes stories when given selected beginnings.
   4. He writes a beginning for a given story.
   5. He puts sentences in order when writing a story of his own.
   6. He writes stories about pictures, objects, or situations.
   7. He writes original stories using descriptive words effectively.
   8. He uses narrative writing to tell a story.

B. The student identifies and uses creative forms, such as the following: Riddles, jokes, verses, poetry and anecdotes.
   1. He identifies creative forms by locating example of each.
   2. He writes simple rhymes, riddles, and poems.
   3. He writes an original haiku.

C. The student expands his ability in creative writing by writing original stories using conversation and by writing plays.
   1. He writes original stories and plays employing conversation.

D. The student expands his ability in creative writing by writing tall tales, myths or legends.

E. The student evaluates his writing.
   1. He improves his writing in organization and characterization.
   2. He can proofread his report for specific types of errors, correct his mistakes, and rewrite his report.

General Concepts and Objectives:

Mechanics and Syntax: Capitalization and Punctuation

A. The student capitalizes and punctuates correctly.
   1. He capitalizes beginning words and proper names in sentences.
   2. He capitalizes important words in the title and places this properly on the page.
   3. He uses correct capitalization.
   4. He punctuates sentences with periods and question marks.
   5. He identifies and punctuates words in a series.
   6. He uses the apostrophe to form contractions.
   7. He uses the apostrophe to form possessives.

B. The student uses quotations in sentences with titles or conversation.
   1. He identifies and punctuates titles of short stories, books or magazine articles, poems, or songs.
   2. He punctuates direct quotations.
   3. Given dictated sentences, the student punctuates the direct quotations.
   4. Given a topic, the student writes a short experience story using direct quotations in sentences.
   5. Given three compound sentences, the student uses a comma or semi-colon to punctuate them correctly.

C. The student expands his application of correct capitalization and punctuation.
   1. He capitalizes and punctuates sentences.
   2. He writes correctly a number of things that require the use of the colon.
   3. He uses commas to appropriately punctuate subordinate clauses, verbals, adjectives, adverbs, prepositional phrases, appositives, parenthetic expressions, and nonrestrictive clauses.

Mechanics and Syntax: Kinds of Sentences

A. The student writes and punctuates the four kinds of sentences.
   1. He differentiates between those sentences which tell something (statements) and those which ask something (questions).
   2. He can label declarative, interrogative, imperative, and exclamatory sentences.
   3. He correctly punctuates the four kinds of sentences.

Mechanics and Syntax: Parts of Speech

A. The student recognizes and uses the structural elements in sentences.
   1. He identifies the basic elements of each sentence: doer (subject) and action words (verb). This terminology does not have to be used with the students.
   2. He supplies action verbs as predicates.
   3. He supplies linking verbs as predicates.
   4. He identifies types of nouns--proper, common, collective, concrete, and abstract.
   5. He identifies and uses nouns that are used as predicate nouns.
   6. He identifies and uses nouns that are used as direct objects.
   7. He distinguishes between predicate nouns and direct objects in given sentences.
   8. He identifies and uses nouns that are used as indirect objects.

BEST COPY AVAILABLE

General Concepts and Objectives:

Mechanics and Syntax: Parts of Speech (cont.)

9. He recognizes and uses nouns used as appositives.
10. Given imperative sentences, he supplies nouns of address and appropriately places them in the sentence.
11. He recognizes and uses noun substitutes.
12. The student identifies and uses personal, demonstrative, and interrogative pronouns.
13. He uses reflexive and intensive pronouns.
14. He adds modifiers (adjectives and adverbs) to enhance the meaning of a sentence.
15. He identifies and uses different kinds of adjectives.
16. He identifies and uses adverbs.
17. He recognizes and uses both adjectival and adverbial prepositional phrases.
18. He identifies and uses conjunctions.
19. He identifies and uses interjections.

B. The student identifies verbals and adds variety to his written expression by using them.
   1. He identifies and uses the following verb forms: (1) The participle as an adjective (2) The gerund as a noun (3) The infinitive as an adjective, adverb, or noun.

C. The student uses descriptive words.
   1. He chooses words which best illustrate what he wants to describe.
   2. He uses descriptive words to show distinguishing characteristics of people.

Mechanics and Syntax: Correct Usage

A. The student uses standard English in communication.
   1. He forms the plural for nouns.
   2. He writes the singular and plural possessive forms of words from a selected list.
   3. He distinguishes nouns which show possession from nouns which indicate plural number.
   4. He writes sentences in which he substitutes appropriate personal pronouns for specified nouns.
   5. He identifies pronouns according to case.
   6. He identifies common errors committed when using pronouns.
   7. He recognizes errors in pronoun-antecedent agreement.
   8. He illustrates the uses of the words <u>this</u>, <u>that</u>, <u>these</u>, and <u>those</u> as pronouns or adjectives by writing appropriate sentences.
   9. He identifies and uses irregular verb forms.
   10. He identifies and uses auxilliary words.
   11. He supplies verbs which agree in number with the subjects in selected sentences.
   12. He identifies time by supplying correct verb tense in selected sentences.
   13. He changes selected sentences from the active voice to the passive voice.
   14. He distinguishes transitive verbs, intransitive verbs by writing sentences containing each.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

NOTE:

This unit should be to a large degree self-instructional. The teacher may vary his or her presentation all the way from a closely controlled whole-class development to the assigning of any unit as individual homework to be completed entirely outside of class time. All classroom teachers know the pressures of class load, or paper correcting, and of trying to cope with individual differences in student ability, interest, and inclination. The teacher concentrates on the positive, creative, and individual aspects of the writing act. Writing is essentially personal. Therefore, the ideal teaching situation in composition should be, as much as school conditions allow, a personal relation between student and teacher.

1. Motivate the unit in a whole-class presentation. Read the selection aloud--discuss it thoroughly. Elicit inductively arrived-at comments on the techniques the selection displays.

2. As soon as the class has a basis for attacking the unit skill, set up a writing laboratory situation, each student working individually. Move around the class, helping individual students as they need help.

3. From time to time draw the class back into a whole-group situation. Have the students write a group composition on the board. The students might contribute individually a phrase or sentence. Conduct the writing and the revision at one time. Have students evaluate the group composition.

4. Return to the individual writing situation. Keep the emphasis on the individual's responsibilities as a writer.

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | a. In beginning:<br>*1. Attempt to connect the material to be studied to the student's personal experiences--his habits, his writing, his reading, his understanding of contemporary events, and of his world of work.<br>2. Relate the material to the previous composition work of the class and to the work which will follow.<br>3. Enliven and vivify the selection by setting it in context relating to something else, and then reading it aloud.<br><br>b. In working through the activities:<br>1. Vary the approach to the activities, sometimes working them on the board, sometimes doing them orally, at other times having the the students do them in groups or individually.<br>2. Bring in current material where appropriate.<br>3. Use student writing where appropriate.<br>4. Instill in the students a feeling of personal responsibility for everything they write.<br>5. Create, wherever possible, an audience for the student's writing.<br><br>c. In evaluating:<br>1. Hold students responsible for all skills learned previously.<br>2. Accept papers only after they have been proofread, and, if necessary, revised by the students.<br>3. Judge primarily the skills taught in the unit. | |

A. The student develops writing skills in the development of the paragraph based upon personal experiences and observations.

Career Concept: Competence in writing skills is basic to many careers.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He demonstrates that he is aware of the positive impression his written paper can make on the reader. | Note to the teacher:<br><br>(These exercises in writing are diagnostic.)<br><br>a. The student writes legibly with adequate spacing of words and proper margins so that his papers can be read and submits the assignment in ink, following rules prescribed by the particular school.<br><br>*b. The student writes a paragraph about some job he has recently observed or experienced, such as--(1.) road construction or repair; (2.) assembly or production lines; (3.) dress making; (4.) receptionist at work.<br><br>*c. The student writes a paragraph on the advantages and disadvantages of the occupation of his father or of another adult whose work he knows.<br><br>Note to the teacher:<br><br>(Observe basic deficiencies in sentence structure.) | Carlin, Jerome English on the Job. Book I - Globe Book Co., Inc. New York: 1967 Unit I, pp. 3-7.<br><br>Language Linguistics and School Programs. Proceedings of the National Council of Teacher of English, Bernard J. Weiss, Director, 1963. Champaign, Ill.<br><br>Usage File of American English. Prepared by the Editorial Staff. Scott Foresman and Co. 1972. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. The student capitalizes and punctuates sentences correctly. | • NOTE TO TEACHER: (Use career-related sentences.) | Film Strips |
| | a. The student uses appropriate end punctuation in given sentences. | "The Right Word, The Right Place." |
| | b. The student employs correct usage in the following constructions:<br>(1) Addresses<br>(2) Dates<br>(3) Items in a series<br>(4) Single-word introducers | "Increasing Your Stock of Words." |
| | c. The student corrects punctuation errors taken from his writing as well as from the writing of others. | "Key to Word Building." |
| | d. The student demonstrates his understanding of capitalization by using capitals correctly. | |
| | e. Given examples of words that have been capitalized for various reasons, the student gives reasons for capitalizing. | Leavitt, Hart Day. Stop, Look, and Write: Effective Writing Through Pictures. Bantam, 1964. |
| 3. The student demonstrates the ability to use the dictionary. | a. Give student a list of words he has been unable to spell in his own sentences. The student analyzes each word phonetically and writes down possible beginning sounds. | |
| | b. Using the trial and error method, the student searches the dictionary for guide words needed and eventually the correct spelling of the exact words he wants to use. | Warriner, John E. English Grammar and Composition 10. Harcourt, Brace & World, 1965. pp. 244-272. |
| | c. The student checks on the dictionary meanings of the words to see if the definitions in the dictionary correlate with the context clues in his sentences. | |
| | | English Workshop Grade 9. Harcourt, Brace & World, 1970. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

d. Using a business or profession such as law, medicine, education, or a trade, the student uses a dictionary to find synonyms and antonyms of the words.

e. The student keeps a section in his notebook for the correct spelling of all words that he misspells in composition. (Suggested chart heading inserted below. )

Spelling Errors

| The error as I made it | The word corrected | The word used in a sentence | Comments about the word |
|---|---|---|---|
| seperate | separate | ✓ | - a rat within two doubles occurred. |
| occured | occurred | ✓ | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| (Review)<br>4. The student recognizes variations of sentence patterns. | a. Given a group of sentences, the student identifies basic sentence patterns. The student constructs original sentences using the basic sentence patterns. | Use textbooks and any other source listed in this guide. |
| 5. The student differentiates between fragments, run-ons, and complete sentences. | a. Select activities from one of your resource books which directs students to do the following:<br>1. Differentiates between sentence fragments and complete sentences.<br>2. Make complete sentences from a list of fragments (optional; written or orally).<br>3. Select run-on sentences from a mixed list of run-on and complete sentences.<br>4. From a list of items containing run-on sentences, sentence fragments, and complete statements, the students correct all incorrect items. (Refer to 12T 141 - 146.)<br><br>*Career Point to Stress<br><br>Clarity of thought when writing sentences is an occupational skill used by law enforcement officers, claim adjusters, advertising experts, lawyers, etc. | Carlin, Jerome, English on the Job. Book I, Globe Book Company, Inc. New York: 1967. Unit 4, pp. 321-328 Unit 5, pp. 331-339. |

B. The student limits his theme topic, organizes logical supporting material and determines the most suitable kind of sentences.

Career Concept: Careers require different levels of competence in communication, computation, and analysis. Careers have different levels of competence and responsibility. Rules, regulations, policies, and procedures affect individuals in all careers.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He limits and supports any idea appropriate for paragraph development. | *a. Give students a list of broad subjects (career-oriented) and have them select five. After selecting the five subjects, ask them to list all of the different topics that could be developed from each. | Tanner, Bernard R. et. al. English 9 - Ch. 14 Addison-Wesley Publishing Co., Menlo Park, Calif. 1968. |
| | *b. Provide the students with a list of career-oriented subjects and instruct them to classify subjects as broad or limited. | |
| | *c. Pass out a copy of career-oriented limited topics, and have students state an opinion or make a statement about ten of them. | |
| | d. From a list of topic sentences, the student decides which sentences are suitable for paragraph development, and which ones are unsuitable. | Conlin, David A. and George R. Herman Modern Grammar and Composition I. American Book Co., 1967. pp. 283-309. |
| | e. From a list of topic sentences the student selects five topics, and states facts to support them. | |
| | f. Give students a list of sentences, and let them classify them as fact or opinion. | |
| | g. The student determines whether given supporting statements are fact or opinion. | |
| | h. Given a paragraph with the topic sentences omitted, the student writes a topic sentence that expresses the controlling idea of the paragraph and relates to all details. | |
| | i. The student composes an original paragraph developing one central idea with concrete evidence. | |

170

BEST COPY AVAILABLE

Topic Sentences

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He focuses the development of the paragraph on the controlling idea. | a. The student examines the following sentences and lists the ones which contain a controlling idea. (Could a paragraph be written on each sentence? Could a topic sentence be chosen from these sentences, and other sentences be used to support the topic?)<br>•(1) Mary's been on this job for a year, but she is already looking for another job.<br>•(2) In high school we talked a lot about social involvement and social responsibility.<br>•(3) I'd like to think the work I do all day makes some difference--really adds up to something.<br>•(4) Somehow just earning money isn't enough.<br>•(5) I'm not even interested in what I am doing.<br>•(6) I don't want to get trapped in a job like my father.<br>•(7) You're just a number.<br>•(8) They tell you to shut up and do everything by the book. | |
| | b. The student writes three paragraphs, one containing the topic sentence at the beginning, one containing the topic sentence in the middle, and one containing the topic sentence at the end. | Pollock, Thomas Clark et. al. Our English Language. The Macmillian Co., New York: 1961. pp. 272-282. |
| | c. Using the front page of a newspaper, the student chooses three items that would make interesting paragraphs. He writes a paragraph for each. He underlines the topic sentences and "clincher" sentence. | |
| | •d. Using the "Want Ads", the student chooses three items that would make interesting paragraphs. He writes a topic sentence for each. | |

BEST COPY AVAILABLE

Logical Order

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He rearranges ideas in logical order. | a. Given a group of phrases, the students rearrange them to form sensible sentences having logical order.<br>Example:<br>Each group of words below is part of a sentence. The parts are not in order. Write 1 before the group of words that belong at the beginning of the sentence, 2 next to the words which are in the middle, and 3 next to those words that belong at the end. Then write the sentence. The first one is done for you.<br>(1) 2 stood near the rail 1 John Jones 3 watching the men load the ship. John Jones stood near the rail watching the men load the ship.<br>(2) ___ to go around the world __ Amos said ___ it takes a while. Amos said it takes a while to go around the world.<br>(3) ___ Dennis noticed ___ and other things ___ the guns. Dennis noticed the guns and other things.<br>(4) ___ with great care ___ held the box ___ the sunburned man. The sunburned man held the box with great care.<br>(5) ___ to take care ___ it was his job ___ of all the ropes. It was his job to take care of all the ropes.<br>(6) ___ to pour over the side ___ if only ___ we had something hot. If only we had something hot to pour over the side.<br>(7) ___ a cannon ball of fire ___ it shot like ___ across the water. It shot like a cannon ball of fire across the water. | Pierce, James L. Teaching Guide Writing Unit Lessons in Composition. Ginn and Company, 1964. Books 1, 2, 3, and 4.<br><br>Munson, Harold. Guidance Activities for Teachers of English. Science Research Associate, Chicago: 1965.<br><br>Morsey, Royal J. Improving English Instruction (2nd Ed.) Allyn and Bacon, Inc. Boston: 1965.<br><br>Steward, Joyce S. and Marion C. M McKinney. Success in Writing.I Addison-Wesley Pub. Co., Menlo Park, Calif. 1968. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Logical order (cont.) | b. Given a paragraph in which the details are not presented in logical order, students rewrite the paragraph in order.<br>Example:<br>(4) A blue velvet cushion within gently held a small gold ring. (1) The little box was made of black leather which had cracked from years of misuse. (5) Sapphires surrounding a single pearl crowned the ring and reflected a blue ray on the white silk lining of the lid. (2) Dust had settled on its once beautiful luster. (3) The spring gave a squeak as the lid opened. (Numbers indicate correct sequence.) | |
| | c. The student arranges a set of details in logical order as they relate to the topic sentence. The following paragraph is in scrambled order. The student arranges in logical order and underlines the topic sentence with one line, and the "clincher" sentence with two lines.<br>"Another is to outlaw trucking during daylight hours. At any rate, most solutions are either inadequate or impossible. Some have suggested a more drastic alternative --to forbid passenger cars inside the city limits. One is to enforce the speed and parking laws. There are several ways of dealing with the city traffic problems." | |
| | d. Students recall and tell events in the order they occurred.<br>Example:<br>Events during a class period, at a ball game, at the scene of an accident. | |

BEST COPY AVAILABLE

C. The student writes original paragraphs which contain unity and emphasis.

Career Concept: Careers require different knowledge, abilities, and talents.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He eliminates all irrelevant statements to achieve unity. | *a. The student writes a paragraph on "What I Want To Be." He includes: (1) What I want to be, (2) How I got that ambition, and (3) Why it is my chief ambition. The students serve on a "personnel committee" checking each others paper, noting irrelevancy (sentences that do not relate to the topic.) | |
| | b. The student checks each sentence in his own paragraph to determine the relationship between that sentence and the topic. | |
| | *c. The student chooses one of the following "topic" sentences and develops a paragraph.<br>1. There is more to good teaching than knowing facts.<br>2. There is too much emphasis on going to college these days.<br>3. Do we buy products if their advertising commercials annoy us?<br>4. Science and technology have advanced too rapidly for the good of mankind. | Warriner's, John E., English Grammar and Composition 10. Harcourt, Brace & World, 1965, pp. 244-272. |
| | Career Point to Stress<br>*Expressions of one's own ideas help students to relate to others, an important personal quality in the world of work. More people lose their jobs because of inability to get along with employers or fellow employees than for any other reason. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He subordinates all less important material to achieve emphasis. | Note to the teacher:<br><br>(The teacher illustrates the importance of achieving emphasis through position by choosing a paragraph that is unified and coherent, but weak because the most important point is buried in the middle of the paragraph. The teacher asks such questions as, "Would we have recognized the most important idea more easily if it had been stated somewhere else?" Thus, he leads the students to realize the importance of strong beginnings and endings.)<br><br>a. The teacher lists the general statements below and instructs students to list specific details which would support the main characteristic of the person referred to in the sentence. The students develop the topic sentence into a paragraph by exaggerating the details which support the distinguishing characteristics.<br><br>*(1) Miss Simpson is the best-dressed secretary in the office.<br>*(2) Jane Smith is the most accident-prone nurse on the hospital staff.<br>*(3) If you had seen Judge Jones in high school, you would not have voted him the student "most likely to succeed."<br><br>#<br>Career Point to Stress<br><br>Skill in sentence construction is the foundation of clear communication. Most occupations require this skill.<br>Example: Journalists; Salesmen; Public Relations Workers; Speech Pathologists; Secretaries; Telephone Operators; etc. | Hook, J. N. The Teaching of High School English. The Ronald Press Co., New York: 1959. |

BEST COPY AVAILABLE

D. The student arranges the ideas in a paragraph according to a definite plan, and links the ideas clearly to one another to achieve coherence.

Career Concept: All careers require a plan of special preparation.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He writes a paragraph using details arranged in chronological order and provides clear transitions between sentences to achieve coherence. | Note to the teacher:<br><br>(Review transitional devices)<br><br>(1) Linking expressions such as: therefore, consequently, accordingly, similarly, besides, nevertheless, on the contrary, after all, such, likewise, however, furthermore, an example of this, finally, also, meanwhile, soon, in other words, in addition.<br><br>(2) Pronouns<br><br>(3) Repetition of key words<br><br>a. The students bring in articles from newspapers or magazines with the transitional devices underlined.<br><br>b. The student writes a paragraph using chronological order on the steps he should be taking right now to insure his future success in a job. He underlines transitional devices.<br><br>c. The student writes a "how to" paragraph in chronological order: "How to build a brick wall, chimney, or patio, etc." "How to make a dress," "How to prepare a meal."<br><br>Career Point to Stress<br><br>As one moves up the career ladder in his chosen occupation, he is required to possess skills in supervising others. Such a position requires that he write memorandums suggesting "how to do it" techniques. | Tanner, Bernard R. et. al. Addison-Wesley Publishing Company, Menlo Park, Calif. Ch. 19, pp. 306-302. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Coherence (cont.) | d. The student writes topic sentences that can be developed by "order of importance;" then writes a paragraph following this procedure, paying special attention to the topic sentence and "clincher" sentence. | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He develops paragraphs arranged in spatial order to achieve coherence. | a. The student examines a descriptive paragraph and determines the order in which the details are presented. He notes how the writer locates objects at points in space and relates them to other things seen in the distance. He notices how important details are stated in relation to the position of the narrator, noting key words such as: "in the distance," "on my right," "above me," "opposite me," etc.<br><br>* Career Point to Stress<br><br>Writing is a skill required by lawyers in gathering evidence for court cases. Radio, television and newspaper reporters describe events. Policemen make reports of accidents, etc. | Composition: Models and Exercises Accompanying Grammar and Composition.<br>Warriner's English<br>Harcourt, Brace Jovanovich. |
| 3. He develops paragraphs with details arranged in the order of importance to achieve coherence. | a. The student writes a paragraph developing one of the topic sentences below. He presents supporting details in order of importance, beginning with the least and ending with the most important detail.<br><br>*(1) Students should have the right to determine what courses they take in high school.<br><br>*(2) My friend buys fashion magazines to change her image.<br><br>*(3) The higher you climb in your trade, the more use you have for good English.<br><br>*(4) An after-school job has many advantages.<br><br>*(5) Having made a sudden decision to quit school, I encountered many difficulties. | Tanner, Bernard R. et. al. English 9 - pp. 150-155.<br>Addison-Wesley Publishing Co.<br>Menlo Park, Calif.<br>1968. |

E. The student writes paragraphs observing unity, emphasis, and coherence.

Career Concept: Rules, regulations, policies, and procedures affect all careers.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He relates the order of details to the purpose of a paragraph. | a. The student writes a paragraph developed by time order when asked to write a narrative.<br><br>b. The student writes a paragraph developed by spatial order when asked to describe something.<br><br>c. The student writes a paragraph developed by order of emphasis when asked to write a paragraph expressing opinion. | |

BEST COPY AVAILABLE

F. The student revises paragraphs.
Career Concept: Revisions must be made in one's career as he changes throughout life.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He improves his writing through revision, utilizing sentence variety and word choice. | Note to the teacher:<br>(The teacher uses student written paragraphs or paragraphs from any other source she chooses.)<br><br>a. The student revises paragraphs to achieve variety in sentence structure.<br><br>b. The student chooses the words which best convey the purposes of the paragraphs. (Achieve variety)<br><br>c. The student eliminatus sentences that do not relate to the controlling idea.<br><br>d. The student organizes the statements in scrambled paragraphs and writes them in logical order to achieve coherence.<br><br>e. Given sample paragraphs, students underline basic transitional elements such as pronouns, synonyms, and connecting words.<br><br>f. Given sample paragraphs, students remove sentences which are unrelated to the controlling idea by changing less important statements into dependent clauses or phrases.<br><br>g. Given an open-ended paragraph, the student devises an appropriate clincher or summarizing sentence which emphasizes the controlling idea.<br><br>h. The student writes a final paragraph showing unity, coherence and emphasis. | Nardin, James T. Louisiana English Journal Vol. XI. 1967. pp. 5-14. |

G. The student writes paragraphs developed by information supporting the main idea stated in the topic sentence, and relates the method of development to the purpose.

Career Concept: Different careers are interrelated.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He writes a paragraph in which the topic is developed by facts. | Note to the teacher:<br>(Frequently the example to support the central idea of a paragraph is of a special kind--dates, proper names, statistical records, or other such factual data. Facts may be regarded as only another kind of example; nevertheless, there is some value in noting that paragraphs may be developed in a strictly factual way. The student recognizes that the most logical way to develop a topic is to supply additional factual information. Much more convincing then unsupported opinions, facts leave no doubts in the reader's mind. They are as reliable as the source--reference book, direct observation, or the words of an established authority. These facts may be used to illustrate the topic, to support the main idea, or simply to provide additional information. Statistics are collected facts stated in numbers.)<br><br>a. The student examines paragraphs from social studies and science textbooks noting development using factual information.<br><br>b. The student notes development in selections chosen from literature that uses factual information.<br><br>c. Given a list of topic sentences that can be developed by using facts, the student researches the topic and writes a paragraph.<br><br>Ex.<br>*(1) Newspaper reporters use facts in their writing.<br>*(2) One of the greatest problems in our country is unemployment.<br>*(3) It is a common but erroneous notion (that all doctors are rich), (that carpenters don't need an education.)<br>*(4) Some folk-sayings have an excellent basis in fact. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He differentiates between fact and opinion. | NOTE TO TEACHER:<br><br>(Have students study the following statements adapted from an article on welfare in a leading news magazine. For each statement ask, "What conclusion would this make the reader draw? What general picture would it give the reader: Would it confirm some idea (or prejudice) or could it perhaps make the reader change his mind?" What can you learn from these examples about how facts shape "opinion"?)<br><br>*a. Given the following sentences, the students recognize that factual statements can affect opinion.<br><br>(1) In New York City, more than 1,000,000 people--one of every eight New Yorkers--is on welfare.<br><br>(2) In New York City, a woman on welfare is budgeted enough each year for only one lipstick--two if she is employed--two pairs of nylons (75¢ a pair), and a $1.60 hat. She can have a $5 raincoat every two years, and a $5 bathrobe every three years.<br><br>(3) Long-standing rules in many states have barred aid to families that had a father at home. An unemployed father could either see his family starve or he could desert. Many deserted.<br><br>(4) In Cleveland 80% of those who apply for welfare are accepted; in Houston, 30%.<br><br>(5) No fewer than 62 nations, including Canada and all the countries of Europe, already give family allowances. Everyone, rich and poor, receives a certain amount of money for each child.<br><br>(6) In the past hugely prosperous decade, no fewer than 2,900,000 people have been added to the welfare rolls. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Fact and opinion (cont.) | (7) In one city, 150 women and children on welfare invaded welfare-department headquarters last month, tumbling workers from their chairs and tossing mounds of paperwork onto the floor.<br><br>(8) The U. S. spends less proportionately on social welfare than almost any other industrial country.<br><br>(9) There are relatively few able-bodied men on welfare.<br><br>(10) Welfare officials are being pressured to grant new benefits, such as money for telephones and Christmas gifts. | |
| 3. He writes a paragraph in which the topic is developed by examples. | NOTE TO TEACHER:<br><br>(When the topic sentence contains a general idea that can best be supported by many particulars, the writer may give each particular in the form of an example. Since clarity is a constant aim in all forms of writing, the use of examples is a good way to make the meaning clear.)<br><br>a. The student examines a teacher-made paragraph or one taken from text that is developed by examples.<br><br>b. The students write a cooperative paragraph on the board using examples contributed by the class. (Ex. Give a topic sentence on some piece of literature that has been covered. Silas Marner is an interesting book, not only because it has an unusual plot, but also because of the constant suspense Eliot creates.)<br><br>c. The student writes a paragraph developed by examples to illustrate or support one of the following topics. (Add teacher-made topics.) | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Examples (cont.) | • (1) The career of the professional athlete is all too short.<br>• (2) Automation is bound to throw people out of work.<br>• (3) The population density is determined by work opportunities in an area. | |
| | d. The student takes any widely held notion that he thinks is false, and in a paragraph, gives sufficient examples to convince the reader of its fallacy.<br>• (1) Life was better fifty years ago.<br>• (2) Teen-agers are basically selfish.<br>• (3) Office work is dull.<br>• (4) Men get all the promotions.<br>• (5) Women lack creative gifts. | |
| 4. He writes a paragraph in which the topic is developed by incidents. | Note to the teacher:<br>(The writer sometimes relates an incident to make his point understood. An incident follows the pattern of a story. It is brief and presents only the important details.)<br>a. The student examines paragraphs developed by incidents.<br>b. The student composes a paragraph in which the main idea is developed by an incident.<br>Suggested Topics<br>*(1) Disagreeable jobs are best done quickly.<br>*(2) Time-saving devices are more troublesome than helpful.<br>*(3) Injury of a single worker can determine the success of the entire project. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Examples (cont.) | (4) The foolishness of some drivers is beyond belief.<br>*(5) It is good to be appreciated in your work.<br>*(6) Teachers often teach more than subject matter.<br>*(7) Policemen are really kind at heart. | |
| 5. He writes a paragraph in which the topic is developed by comparison or contrast. | Note to the teacher:<br>(Paragraphs may be developed by offering a comparison or stating a contrast. A comparison shows how two things are alike; a contrast shows how they are different. In both cases, facts, incidents, concrete details, or examples may be used to point out the similarities or differences. At times a writer may wish to use both comparison and contrast to develop a single paragraph.)<br>a. The student examines paragraphs developed by comparison, contrast, and both comparison and contrast.<br>*b. The student writes a paragraph presenting differences or similarities between two persons, jobs, careers, places or things. He uses comparison, contrast, or both.<br>(1) TV commercial - radio commercial<br>(2) Policemen - teacher or principal<br>(3) Water skiing - snow skiing<br>(4) Football - baseball (as careers)<br>(5) Newspaper writer - short story writer<br>(6) Blue collar worker - white collar worker | Carlin, Jerome and Henry L. Christ. English on the Job Book C. Globe Book Co., Inc. 1973.<br>Part I - Unit I, pp. 9-12.<br>Part I - Unit IV, p. 12. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 6. He writes a paragraph in which the topic is developed by <u>reasons</u>. | NOTE TO TEACHER:<br><br>(Quite often the main idea in a paragraph is developed by giving reasons for a certain point of view. The topic sentence in an argumentative paragraph is developed by reasons which prove the writer's point of view.)<br><br>a. The student examines paragraphs developed by reasons.<br><br>b. The student composes a paragraph in which the topic sentence is developed by citing at least three reasons.<br><br>Suggested Topics:<br><br>*(1) An aspect of the "world of work" which student likes or dislikes.<br><br>*(2) One of the complaints of the industrial worker is boredom with monotony and routine.<br><br>*(3) An executive must be able to cope with the tensions of responsibility.<br><br>*c. The students discuss the effects of jobs upon workers after viewing film strips or pictures of people engaged in a variety of careers. The students write paragraphs about their career choices. The paragraphs are developed by reasons. | <u>English in the High School</u>.<br>Bureau of Secondary Curriculum Development.<br>New York State Education Dept. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 7. He writes a paragraph in which the topic is developed by <u>definition</u>. | <u>Note to the teacher</u>:<br>(Sometimes a paragraph may be developed around the meaning of a key word or concept.)<br><br>*a. Using "starters" listed below, the student writes a paragraph expanding the topic through definition:<br>(1) I define education as _____<br>(2) I define progress as _____<br>(3) Mr. Nicotine, my troublesome companion, is _____<br>(4) A method of building called prefabrication (is, has) _____<br><br>b. Using one of the topics below, the student writes a paragraph answering the question posed:<br>*(1) What is a man?<br>(2) What is a good mind?<br>*(3) What is success?<br>(4) What is the Supreme Court?<br>(5) What is America?<br>*(6) What is an old-age pension?<br>*(7) What is Employment Insurance?<br><br>c. The student writes a paragraph in which he presents his own definition of a gentleman. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 8. He writes a paragraph in which the topic is developed by cause and effect. | *a. The student discusses the following questions centering upon the key words advice, crime, dictator, deaf-mute in a warm up session answering questions such as---<br>(1) "Do writers to 'Dear Abbey' really want advice?"<br>(2) "What employment problems are faced by deaf-mutes?"<br>(3) "Do people think they can get away with breaking laws?"<br>(4) "Are all dictators heads of countries?" | |
| | *b. The student chooses one of the following topics for development through the cause and effect process.<br>(1) The counselor's advice could have saved me time and tears.<br>(2) Jim thought that being a deaf-mute would prevent his earning a living.<br>(3) The teacher's habit of making arbitrary decisions impeded the democratic process in our classroom.<br>(4) Crime does pay the Mafia. | |
| | c. After doing necessary research, the student writes a paragraph explaining the cause of rainfall, dew, hail, sleet, snow, fog. | |
| | d. After reading or reviewing the folklore, the student writes a paragraph explaining the relationship between Casey Jones and the steam engine, John Henry and the railroad, Paul Bunyan and the lumberman, etc. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 9. He writes a paragraph in which the topic is developed by a <u>combination of methods</u>. | a. The student examines books, magazines, or newspapers to locate paragraphs that professional writers developed through the combination method and brings the selections to class to share.<br><br>b. The student writes a paragraph developing one of the following topics through the use of at least two of the methods (facts, examples, incident or anecdote, comparison or contrast, definition, and reasons).<br><br>• (1) Our world is changing so fast that a person may have to change his type of work several times during his lifetime.<br><br>• (2) A successful dressmaker must combine technical skill and artistic discrimination.<br><br>(3) A viewer of television must continuously question the propaganda in commercials. | Carlin, Jerome and John T. Ellsworth. <u>Getting on the Job With English Skills</u>. Globe Book Co., Inc. New York: 1971 Unit I - pp. 3-5.<br><br>Elliot, Virginia A. and Loiss Joseph. <u>English for the Academically Talented Student in Secondary School.</u><br><br>1969 Revision of the Report of the Committee on English Programs for High School Students of Superior Ability of NCTE. |
| 10. He revises the paragraphs written by using variety in sentence structure and word choice. | <u>Note to the teacher</u>:<br><br>(For students who need further work at this time, assign the activities below.)<br><br>a. The student writes a paragraph containing variety in sentence structure.<br><br>b. The student writes a paragraph in which he varies his word choice by selecting the best word for his purpose. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 11. He writes career-oriented paragraphs. | NOTE TO TEACHER:<br>(Education has been defined as "the comparison and selection of an aspiration." No great achievement is possible without an aspiration.)<br><br>*a. The students discuss the following aspirations:<br>(1) To go to college<br>(2) To serve in the Peace Corps<br>(3) To be a teacher<br>(4) To play on a college football team<br>(5) To write a great novel<br>(6) To become a nuclear physicist<br>(7) To marry and have beautiful children<br>(8) To read the great books of the world<br>(9) To serve on an international court of law<br>(10) To become a leader in abolition of poverty in India<br>(11) To write a biography of a hero I admire<br>(12) To have my own car and visit many states of the United States<br>(13) To become a journalist-historian and write books<br>(14) To live in England and gradually explore its historic monuments and beautiful countryside<br>(15) To learn Greek, read Greek literature and explore Greek ruins<br>(16) To become an archeologist investigating the ruins of countries and cities mentioned in the Bible<br>(17) To become a motion picture actor or actress<br>(18) To fly a jet plane<br>(19) To become a poet like Robert Frost or Carl Sandburg<br>(20) To own a big house and ride in a Continental<br>(21) To have a secretarial job in a beautiful office<br>(22) To own a farm<br>(23) To own a shoe store<br>(24) To be a successful gardener<br>(25) To be a master carpenter | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Aspirations (cont.) | *b. The student chooses five aspirations he considers important. He writes a paragraph about his first choice, or one on each choice. | |
| | *c. The student considers the following questions:<br>1. What aspirations, if achieved, would have the greatest influence on future Americans?<br>2. Which would have the least influence?<br>He writes six or seven aspirations in order of his choice and writes a paragraph justifying his first choice and last choice. | |
| | *d. The student investigates growth of an aspiration in the life of a great man he admires. He lists the steps in thought or experience that led finally to the crystallization of the aspiration. | Wolfe, Don M. and Ruth Nelson. Enjoying English 12. The L. W. Singer Co. A Division of Random House Inc. Dallas: 1966, p. 16. |
| | *e. The student writes a paragraph detailing the educational requirements to enter a career of his choice. | |
| | *f. The student writes a paragraph explaining the procedure he would follow in applying for a job. | |
| | *g. The student writes a paragraph comparing a career of today with (1) one in another country, (2) this same career in the future and (3) this same career in the past. | |
| | * Career Point to Stress<br>Success in many career fields, depends on the ability to convey accurately, ideas and processes to others. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 12. He identifies the method of paragraph development which professional writers use to achieve their purpose in selected writings. | *NOTE: (Career-oriented selections are suggested:)<br><br>a. The student selects a short story from the literature in which the paragraphing method employed is that of time order.<br><br>b. The student selects an explanatory paragraph from a textbook in which the paragraphing method used is that of logical order.<br><br>c. The student selects some descriptive passages from non-fiction or fiction in which the spatial order of paragraphing has been used.<br><br>d. The student selects newspaper editorials or advertisements, in which persuasion is accomplished through order of emphasis. | |

BEST COPY AVAILABLE

II. The student structures the multiparagraph composition.

Career Concept: Careers require different knowledge, abilities, and talents.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He recognizes and utilizes appropriate and effective language. | a. Given selections of writing, the student replaces trite, hackneyed phrases with original expressions.<br>Example:<br>My sister came from the swimming pool as cool as ice. She is usually as pretty as a picture, but you should have seen her as she made a hasty retreat to the house. To add insult to injury she slipped and fell and was at a loss for words. | Guth, Hans P. and Edgar H. Schuster. American English Today. II. Webster Division/ McGraw-Hill Book Co. 1970. |
| | b. Given selections of writing, the student substitutes concise, relevant wording for that which is vague and irrelevant. | |
| | c. Given a brief untitled essay, the student writes an imaginative, appropriate title. | |
| 2. He structures a purposeful multiparagraph theme. | NOTE TO TEACHER:<br>(Using selected essays and stories, instruct students to observe the beginning, middle, and end of the composition.<br>Emphasize (a) The introductory paragraph does for theme or story what the topic sentence does for the single paragraph: it "says what the author is going to say."<br>(b) The body of the theme or story does for the larger composition what the developing sentences do for the single paragraph: it "says what the author wants to say."<br>(c) The final paragraph of the theme summarizes the controlling idea of the larger composition as does the "clincher" sentence of the single paragraph: it "says what the author has said.") | Brewton, John E. et. al. Using Good English 12. Laidlaw Brothers Publishers. A Division of Doubleday and Co., Inc. River Forest, Ill. 1966. |
| | a. Given an outline of material for a short essay or narrative, the student writes an interest-catching introductory paragraph in which the controlling idea is stated. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Multi-paragraph themes (cont.) | b. Given the same information, the student writes a concluding paragraph which contains details related to the controlling idea. | Guth, Hans P. and Edgar H. Schuster. American English Today Book 10. Webster Division/ McGraw-Hill Book Co. 1970. |
| | *c. Given an unsorted list of possible subjects for a 300-350 word theme, the student distinguishes between those which are too broad (or too technical) and those which are appropriate in scope.<br><br>Example:<br>(1) The secret of taking fine photographs, (2) How to develop photos, (3) How to finish furniture, (4) Architecture (5) Designing and building a stage set, (6) Qualities of a good minister, (7) The telephone lineman, (8) Effective speech pathologists, (9) Chores that bore, (10) Fighting your way to the top, (11) The person I admire most, (12) Farmers are disappearing, (13) How Congress passes a law, (14) Church work, (15) Too many commercials, (16) Educate everyone? (17) Telephone operators gossip, (18) How a telescope works, (19) Pollution, (20) Horror movies harm the young, and, other career oriented topics. | Conlin, David A. and George R. Herman. Modern Grammar and Composition I. American Book Co. 1967. pp. 249-264. |
| | d. The student selects an appropriate topic and writes a statement of the controlling idea. He designates the intended reader. | Wolfe, Don M. and Josie Lewis. Enjoying English 10. The L. W. Singer Co., Inc. Dallas: 1966. |
| | e. The student writes a list of ten to twelve details, facts, and/or ideas which are pertinent to developing the controlling idea. | |
| | f. The student arranges the above-mentioned list of details under three or four main headings in order to organize a workable outline for a first draft. | |
| | g. The student writes an effective introductory paragraph and organizes and composes his theme according to the development that is most suited to the purpose of the paper. | |
| | h. The student forms an original topic sentence outline. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Multi-paragraph theme (cont.) | i. The student writes a unified and coherent theme using various transitional devices. | |
| | j. The student writes a concluding paragraph that is related to the controlling idea of the theme and contains the main thought he wants to leave with the reader. | |
| | k. Having completed the rough draft, the student revises, writes the final draft, andproofreads it.<br><br>(The above activity could be career oriented.) | |

1. The student recognizes the four basic modes of discourse.

Career Concept: Careers are affected by the ability of individuals to communicate with one another.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He identifies the four basic modes of discourse by recognizing the distinguishing characteristics of each. | a. Given a list of topics, the student places each in the column that indicates the mode of discourse (type of writing) which would best achieve his purpose in developing the topic. | Wolfe, Don M. and Laurade K. Osborn. Enjoying English II. The L. W. Singer Co. Dallas: 1966. |

| DESCRIPTION | NARRATION | EXPOSITION | ARGUMENTATION |
|---|---|---|---|
| pictures<br>objects<br>places<br>persons | relates an action or event | informs or explains | persuades or gives opinions |

*TOPICS

*The Ideal Boss
*How I Was Fired
*My Experiences at Work
*Confessions of a Baby-Sitter
*Don't Be A Delivery Boy
*An Ideal Office
*Why I Want A Business of my Own
*My First Glimpse of High School
*Drumming up Sales
*Join Me as a Librarian's Aide

The student writes a series of four brief paragraphs explaining the major differences involved in handling a given topic. He uses the following "kernel" sentences.

(1) Narration tells about actions or happenings.

(2) Description tells about the appearance of persons, places or things.

(3) Exposition tells how something is done or gives information.

(4) Argumentation tries to influence one's opinion or change his thinking.

196

MULTIPARAGRAPHS

BEST COPY AVAILABLE

J. The student writes descriptive essays.

Career Concept: Meaningful, rewarding careers are available to every individual.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He writes descriptive essays about persons. | NOTE TO TEACHER:<br>(A description does the same thing with words that a picture does with paints. It communicates an observation or experience from one person to another. Observation is basic to description. The writer must himself see vividly before he can recreate his experience in words.)<br><br>*a. Show class a picture--career-oriented (policeman directing traffic.)<br>(1) The students write phrases or words which record the experience through one or more of the senses (sight, sound, taste, touch, and smell.)<br>(2) The class discuss observations and decide which details are most important.<br>(3) The student writes a short essay describing the scene.<br><br>*b. The student writes a description of any worker that interests him. He describes the worker as specifically as he can, using comparisons to help the reader know exactly what he sees.<br><br>*c. The student writes a description of any worker that he has ever been interested in (cowboy, fireman, doctor, etc.) The student first describes his physical appearance; then, to show what his personality is like, he tells how he acts and what things he has done.<br><br>*d. A student volunteers to stand in front of the room as a model for a portrait (painted with words). After a few minutes the other students in class write a description answering these questions in order.<br>(1) What is one word that interprets his personality to you? Is he neat, fidgety, friendly, poised, eager, buoyant? Put this one interpretative word in the first sentence.<br>(2) What is his general appearance, his approximate age, height, coloring? | Iowa Press. Scholastic Journalism.<br><br>Pollock, Thomas C. and others. Our English Language. 1961. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | (3) What clothes bear out your impression of his personality? Be sure to name colors and kinds of clothes. Remember shoes, stockings, as well as ties, scarfs, and ribbons.<br><br>(4) What movements bear out your impressions? What about his posture, his hands, the tilt of his head?<br><br>(5) Now come to the face, the hair, the eyes. What colors do you notice? Show how these things reveal personality.<br><br>(6) What one thing (movement, hand, jewelry, shoes, dress, ring, sweater) is most significant in showing his personality? Put this description last.<br><br>*e. A business man who is a stranger to the student is invited to stand before the class to be questioned for approximately five minutes. After he leaves, the students write a character sketch of the person.<br><br>*f. The students select one of the characteristics from this list as the basis for a description of a person. The person may be imaginary or real.<br><br>(1) A violent temper (4) Endless energy<br>(2) A friendly smile (5) A bored attitude<br>(3) An inquisitive nature (6) A lazy walk | Wolfe and Nelson. Enjoying English 12. L. W. Singer Co., Inc. Dallas: 1966. |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Character (cont.) | *g. The students describe a person from the following list of workers. (He selects details which picture the person's working life.)<br><br>(1) A sales clerk<br>(2) A mud engineer<br>(3) A collector<br>(4) A tree surgeon<br>(5) A tour or sightseeing guide<br>(6) Steeplejack<br>(7) Smokejumper<br>(8) Sanitation engineer<br>(9) Custodian<br>(10) Athletic coach | |
| 2. He writes descriptive essays about places. | Note to the teacher:<br><br>(A fellow teacher offers the following as a successful introduction: Details in a descriptive passage may be arranged in many ways. In locating details for the reader, present them in an order that makes their location clear. If you are trying to create a special effect or emphasize a particular characteristic, select details that contribute to the desired effect or emphasize and arrange them so that the intention is clear. Your PURPOSE in writing a description will help to determine the order in which to present the details.)<br><br>LOCATING DETAILS IN SPACE:<br><br>Description requires specific details that can be seen, heard or in other respects experienced.. When you write a description, you may want to place details in a certain setting and relate them to each other in some way. For example, in describing a room you would probably want to go beyond simply saying that it contains two chairs and a table; instead, you would tell the reader where the chairs and table are placed in the room and relate those objects to each other in some way; "Against one wall of the room was a table with a chair at each end." Such words or phrases as at the left; on the right; overhead; in front of; or beneath are helpful in showing how objects are related to each other in space. | Singer/Random. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Places (cont.) | a. The student chooses an object in any room and writes a brief description of it. He explains where it is located and shows its relation to other objects.<br><br>b. The student chooses a view that he sees from a distance and describes it. He describes the view from the roof or window of a building, from a hilltop, from an airplane, from a boat in the middle of a lake. He locates clearly the details included in the description. (What do you see first? How do you decide which details to include? How do you organize them to make sure that your reader has the right overall impression? The images should suggest the dominant mood of the place. Emphasize the importance of the opening sentence in indicating the direction of the rest of the description. In the opening sentence of the description suggest to the reader, the time of day, the season of the year, and the point of view. Give (1) background details, (2) intervening details, (3) nearer details, and (4) the culminating details (conspicuous detail.)<br><br>c. The student writes the following in his notebook for future reference:<br><br>Things to try for<br><br>(1) One moment of time<br>(2) One point of view definitely stated<br>(3) Order:<br>a. Background<br>b. Intervening details<br>c. More conspicuous detail<br>(4) Definite placing of all objects in the picture<br>(5) Active, suggestive verbs<br>(6) Elimination of images that do not suggest the mood | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Places (cont.) | Things to avoid<br><br>(1) Interpretive adjectives, such as beautiful, remarkable, and wonderful. These words should be used by the reader as he reads, but not you.<br>(2) Passive voice, such as "could be seen." Passive voice weakens.<br>(3) Generalizing statements at the end of your theme. Use a vivid image instead.<br>(4) Negative statements, such as "The moon was not shining," or "The river was not wide."<br><br>NOTE TO TEACHER:<br><br>(In first description, the student uses almost exclusively sight impressions, from one vantage point. The personality of the place speaks also through its sounds and smells. Sounds and smells help to create the mood of a place.<br><br>Moving the vantage point: In writing a description one does not have to set down details as though he is viewing everything from a stationary vantage point. He can write as though he is moving from place to place. That way, as different things come into view, he can mention them in turn.<br><br>The description may be like a movie in which the camera moves through the scene. If the camera moves too fast, the viewer fails to see some of the details.)<br><br>*d. The student pretends he is a photographer viewing one of the locations listed and writes a description of what he sees. (Warn him not to blur his picture by moving the camera too fast.)<br><br>(1) Looking at a lake shore<br>(2) Looking up at a mountain<br>(3) Looking over a playing field from the bleachers | Warriner, John E. Composition Models and Exercise D. Harcourt, Brace, Jovanovich, Inc. Dallas, Texas.<br><br>Steward, Joyce S. and Marion C. McKinney. Success in Writing. Addison-Wesley Publishing Co. Reading, Massachusetts. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Places (cont.) | (4) Looking out of a bus, airplane, or train window<br>(5) Looking from the back of an auditorium, or theater<br>(6) Looking into an alley<br><br>(Teacher might show students various types of art--still life, action shots, candid shots, etc.--to stimulate their writing.<br><br>e. The student writes in his notebook the following questions that he might ask about his description.<br><br>TO ASK ABOUT DESCRIPTION<br><br>(1) Have I kept in mind the mood of the place I am describing? Have I used only those details that contribute to this mood?<br><br>(2) Have I organized my details so that they fall in somewhat logical order, from far to near objects?<br><br>(3) Have I made clear the point of view with such phrases as <u>across the river</u>, <u>far to the right</u>?<br><br>(4) Have I avoided weak, watery verbs such as <u>seemed</u>, <u>come</u>, <u>is</u>, etc.?<br><br>f. The student writes a vivid descriptive essay.<br><br>(1) The student writes from the point of view best suited to his purpose.<br><br>(2) The student selects and organizes details in accordance with his point of view.<br><br>(3) The student selects the most appropriate wording (connotative or denotative) in accordance with his point of view.<br><br>(4) The student uses effective figures of speech in his descriptions. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Places (cont.) | *p. In groups of three or four, students visit places in the community and record multiple sense impressions in phrases. Excellent places to visit for this purpose are the<br>five-and-ten-cent store<br>local drug store<br>railway or bus station<br>corner of a busy street<br>luncheonette at mealtime.<br>(After the student goes home, he will revise the language to sharpen the sense appeal.) | Wolfe, Don M. Creative Ways to Teach English, 2nd Ed. New York: The Odyssey Press, 1966. p. 67. |

PLACE: Five-and-Ten-Cent Store TIME: Wednesday afternoon

| Things I Saw | Sounds I Heard | Things I Smelled | Things I Touched |
|---|---|---|---|
| (1) banks of chocolate kisses snugly wrapped in shining tin foil with white paper streamers sticking out<br>(2) trays of white buttons fastened on cards<br>(3) the gleam of glass counters | (1) the zing of the cash register<br>(2) the crackling of wrapping paper<br>(3) the clinking of ice in glasses at the soda fountain<br>(4) the drone and buzz of voices<br>(5) the rattle of a toy machine gun | (1) the warm rosted peanuts<br>(2) cheap perfume<br>(3) moth balls<br>(4) cheap soap<br>(5) hot cocoa<br>(6) roasted frankfurters | (1) cold padlocks at the hardware counter<br>(2) hot porcelain as I drank some chocolate<br>(3) crisp, smooth Christmas cards<br>(4) smooth, soft wax candles |

*Career Point to Stress

Environmental conditions are contributing factors in career satisfaction.

K. The student reviews techniques and writes advanced original compositions using description.
Career Concept: Promotion in some careers is dependent on writing skills.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He demonstrates his understanding of style differences in written material. | a. Given two sentences that describe the same person, the student recognizes the sentence that focuses attention on the person described, rather than on the person who wrote the sentence.<br><br>*b. The student writes a description of a person, using nouns and verbs to picture the person described rather than merely telling about the person. (teacher suggests a worker)<br><br>c. Given two passages that describe the same location, the student recognizes the passage that contains nouns and verbs that show the reader the location rather than merely telling the reader about it.<br><br>d. Using a good example of writing, such as President Kennedy's Inaugural Address, the student finds at least five examples of parallel structure.<br><br>e. The student constructs sentences using the following types of parallelism:<br>(1) a series of dependent adjective clauses beginning with Who<br>(2) a series of infinitive phrases<br>(3) a series of prepositional phrases, each beginning with the same preposition<br>(4) a series of noun clauses beginning with That<br>(5) an opening series of adverb clauses, each beginning with If<br>(6) a compound sentence with each half following exactly the same grammatical structure. Examples may be found in Lively Art of Writing, pp. 144.<br><br>f. Using a short descriptive paragraph, the student changes the tone of the whole paragraph by substituting synonyms with slightly different connotations for words in the paragraph.<br><br>g. Given a list of sentences containing be verbs, general nouns, and indefinite pronouns, the student rewrites the sentences making them as vivid as possible by substituting active words and concrete nouns. | |

BEST COPY AVAILABLE

Description

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Style (cont.) | h. Using a picture of a rather uncomplicated subject, the student writes a brief, factual description. He then rewrites the description five times, pretending he is a different person each time. | Flanagan, John et. al. Language Arts Behavioral Objective. Westinghouse Learning Press, Palo Alto, Calif., 1972. |
| | i. Using a series of pictures, the student writes a brief caption for each, attempting to use a variety of words ranging from serious to satiric--to poetic. | |
| | j. Using a brief, factual paragraph (such as the lead paragraph from a news story), the student changes the effect by adding details of color, sound, or feeling. | |
| | k. Using a group of pictures, the student states the general subject of each and then gives the specific subject. He chooses three ideas and builds an effective opening paragraph, leading from the general subject to the narrowed thesis. | |
| 2. He uses dialogue to develop characterization. | a.* The student writes a two-page dialogue between two persons who hold opposing views on (1) Labor Unions, (2) Busing of Pupils, (3) Behavior on the job (extroverts and introverts), and (4) Women in jobs formerly held by men. | |
| | b.* He writes a dialogue that shows four or more of the following characteristics about each person in the dialogue: (1) age, (2) sex, (3) occupation, (4) interests, (5) temperament, and (6) outlook. | |

Description

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| j. He uses special techniques in descriptive writing. | a. Given a list of descriptive words and phrases, the student explains which would be effective in expressing specific emotions.<br>b. Given two passages that describe a tragic event, the student recognizes the passage that understates the event.<br>c. The student writes a descriptive passage about a tragic event using understatement.<br>d. Given two passages that describe a situation of conflict, the student recognizes the passage that shows the situation rather than tells about it.<br>e. The student writes several passages that describe situations of conflict.<br>f. The student writes a descriptive passage that shows a boy, a girl, a man, a woman in a situation of conflict.<br>g. The student writes a two-paragraph description for each of two characters who react differently to failure: one who is strengthened by failure, and one who is weakened by failure.<br>h. The student writes a descriptive passage (location, person, event) in which the specific tone given to the passage clearly indicates his attitude toward his subject.<br>i. The student writes a descriptive passage that creates a mood of expectancy through appropriate choice of words and appropriate length of sentences.<br>j. The student writes a paper in which he describes a person who communicates effectively. | |

BEST COPY AVAILABLE

L. The student applies effective techniques to write narratives.
Career Concept: Careers require different competences in written communication.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He identifies the author's effective use of detail. | a. Given a simple narrative to read the student identifies the author's selection of details to determine his purpose. He identifies details that create conflict, increase suspense, reveal character, make actions specific, or offer explanations or reasons.<br><br>b. The student turns one of the following summaries into a story by adding narrative details that will enable the reader to see the setting, characters, and action. He includes details to explain why the various events occur and to reveal how the various characters feel.<br><br>(1) This was the most important game of the season. During most of it I remained on the bench, but in the fourth quarter the coach was short of players, so he let me go in. In the final seconds of the game, I caught a pass and ran for a touchdown. The fans went wild.<br><br>(2) I was a little younger then. The so-called friends dared me to meet them at midnight in the cemetery at the edge of town, in order to initiate me into a newly formed club of adventurers. I sneaked out, and down through a tough section of the city, finally reaching the cemetery just as it started to rain. Nobody was there. Midnight. Nothing happened for a while, and then suddenly I saw something white and spooky moving toward me from the direction of a huge tombstone. I screamed and ran, hearing very unghostly laughter behind me as I fled.<br><br>(3) Mary came over to spend the weekend with her friend Susan. All went well until Sunday morning, at church, when Mary found herself trying to stifle a recurrence of the giggling fit in which the girls had been caught up the night before. It really wasn't funny; Susan noted it with horror. The minister was at prayer, and all the congregation was solemn and hushed, and yet before long Susan was having to fight back giggles, too. Finally, to the annoyance of her parents, she had to tiptoe out as though she were going for a drink of water to ease the cough she had pretended was bothering her. Mary joined her outside a minute or two later. | Fleming, Harold. et.al. Composition: Models and Exercises. Harcourt, Brace, Jovanovich, Inc. Dallas, Texas: 1971.<br><br>Conlin, David A. and Herman, George R. Modern Composition 1. American Book Co. Dallas: 1967.<br><br>Warriner, John E. et.al. Advanced Composition: A Book of Models for Writing. Harcourt, Brace and World, Inc. Dallas: 1961. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Detail (cont.) | (4) My friends and I wanted to experiment, so we bought a home-permanent kit at the drugstore. Linda was our first victim. We began by cutting her hair. But not being professionnl, we didn't get the hairline even. Next we followed the directions and put on the wave lotion. Halfway through the process, the phone rang. It was for Linda. She talked for twenty minutes. In the meantime the lotion was doing its job. When we rinsed her hair, we found it was tightly curled. Linda was angry, but there was little we could do. Finally we decided to help her pay for a trip to the beauty parlor. | Guth, Hans P. and Schuster, Edgar H. American English Today. Webster Division/ McGraw-Hill Book Co. 1970. Book 10, pp. 238-244.<br><br>Warriner, John E. et. al. English Grammar and Composition II. Harcourt, Brace and World, Dallas: 1961. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He identifies some of the basic principles of narration illustrated from anecdotes. | a. The students bring a collection of anecdotes to class for examination. After anecdotes have been read in class, the students answer such questions as:<br><br>(1) How many questions did it take to analyze each of these stories? What information is supplied by the first sentence?<br><br>(2) How does the conversation help make the story seem real? Does it help the writer to tell the story briefly?<br><br>(3) What point does each anecdote make?<br><br>(4) Where would you get the material for a good anecdote?<br><br>(5) How might you use the preceding anecdotes in a longer piece of writing?<br><br>(Often the ending of an anecdote is what makes it memorable or humorous.)<br><br>b. The student writes an anecdote from his own experience. He gives enough background information in the first sentence. He keeps his anecdote brief.<br><br>The following are some possible topics:<br><br>(1) Action or remarks of a younger brother or sister<br>*(2) A misunderstanding with a customer while you were minding the store<br>(3) Confusion growing out of the misuse of words<br>(4) A misunderstanding with a teacher<br><br>*<br>Stress Career Concept<br><br>*Leisure time may be spent reading anecdotes. Anecdotes often touch upon serious problems of working people, and may tend to help the worker develop a favorable, or tolerable attitude toward some of his job's problems. | |

Narration

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He recognizes and uses point of view as an effective technique in narration. | a. Given a model selection, the student identifies the point of view and discusses the advantages of the author's selection of the particular point of view. He explains devices the writer uses to maintain one point of view throughout.<br><br>b. The student builds a narrative around one of the following incidents, telling it from the personal point of view, but keeping the narrator at the edge of the action rather than in the midst of it.<br><br>#(1) You watch while firemen put out a fire.<br>#(2) You are riding in the family car with your father; a patrolman gives him a ticket.<br>(3) You watch a child reciting a poem he has half forgotten.<br>(4) Riding a bus, you see a boy obviously trying to impress a group of girls in the seats ahead.<br><br>c. Students bring to class stories from textbooks, newspapers, or magazines, illustrating different points of view. He remembers that point of view deals with these questions:<br><br>(1) What is the narrator's connection with the events he relates?<br>(2) Was he in on the events, or did they happen to someone else?<br>(3) If he tells what happened to someone else does he assume a <u>limited</u> knowledge of what happened, or a superhuman (omniscient) knowledge of the events?<br><br><u>Career Point to Stress</u><br><br>*A person's perception of events, incidents, etc., is related to his background experiences. As a substitute for a first hand experience, one may broaden his background through vicarious experiences. (Reading the writings of others. Writing to express his feelings.) | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 4. He recognizes and uses the omniscient point of view. | NOTE TO TEACHER:<br><br>(The omniscient point of view gives the writer freedom to call attention to any details he wishes, to shift the scene at will, to make authoritative interpretations, and to draw conclusions.)<br><br>a. Given a model narrative developed from the omniscient point of view, the student answers such questions as:<br><br>(1) What detail would have to be omitted if the incident were told from the point of view of the major character?<br><br>(2) In what way would the alteration distort the central point of the incident?<br><br>(3) What details are used to characterize the major character?<br><br>b. The student writes about an incident in which someone learned a lesson or taught someone else a lesson. He writes in the third person, and rewrites from the omniscient point of view.<br><br>c. Given a model selection written from a personal point of view the student rewrites the incident from the omniscient point of view.<br><br>d. After finishing the account, the student writes briefly on what is gained and lost by the alteration. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 5. He recognizes and uses <u>dialogue</u> as an effective technique in narrative writing. | a. Given a model selection the student identifies examples of the use of dialogue which offer explanations, reasons, opinions and facts. He identifies examples which reveal character.<br><br>b. The student writes a narrative about two imaginary people who are decorating for a party, etc. In the course of the narrative, he shows that one person is quite different from the other. (One is well organized; the other is not). Through the use of dialogue he highlights the personality traits of the characters he is developing.<br><br>c. The student writes a narrative presenting one of the situations suggested below or a situation of his own choice. He uses dialogue to help develop the situation and characterize the people in it. The dialogue sounds natural.<br>* (1) A glib salesman tries to sell a magazine subscription to an uninterested housewife.<br>(2) A teen-age boy tries to make a first date with a girl whose self-assurance terrifies him.<br>(3) A teen-age girl gets into an argument with her mother.<br>* (4) During the latter part of a busy afternoon, a waitress gets impudent with a customer, then apologizes.<br>*(5) A gruff employer interviews a student for a summer job.<br>(6) A father differs with his daughter about how much freedom girls of her age should have.<br>* (7) A student plans to drop out of school until a friend talks him out of it.<br>(8) The quarterback is late to practice again, and the coach has had enough.<br><br><u>Stress Career Concept</u><br>*Personality traits are related to one's career choice. | |

212

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Dialogue (cont.) | d. The student keeps idea books for creative writing in which he pastes clippings, and jots down ideas for setting, characters and plots. | |
| | e. The student retells in narrative form an incident from a famous businessman's life. (Such as: J. C. Penny, Henry Ford, Howard Hughes, Sears, of Sears and Roebuck, Col. Sanders, etc.) | |
| | f. (The teacher records two stories on cassette, one good, one poor.) The students analyze the stories and discuss how to improve the poor one. | |
| | g. Given a collection of short stories by well-known writers, the student chooses one and writes a paper discussing the author's technique in using selection of events, order of events, point of view, action-time relationships, transactions, and dramatic devices. | |
| 6. He writes narrative reports. | a. The student imagines that he is employed by a contractor. He was sent to a contractors' convention to evaluate new designs in wall board. At the convention he signed a conditional contract, learned of an opportunity to bid on a housing development in his area, and noticed a trend toward purchasing precut materials. He makes notes based on his observations. | Barr, Doris W. Effective English for the Career Student. Wadsworth Publishing Co., Belmont, Calif. 1971. |
| | b. The student selects and organizes material from his notes into a narrative report. He addresses his report to Mr. J. Frank Maxwell (the vice-president). | |

M. The student uses appropriate techniques in expository writing.
Career Concept: Career development is a continuous process.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He identifies the purpose and controlling ideas in expository essays. | NOTE TO TEACHER: Exposition is different from, and is more difficult to organize than other types of writing because it must make use of the various techniques of paragraph development to achieve its purpose. The topic itself suggests the appropriate method. Once the student masters the process of paragraph development, he can take the next step and successfully combine paragraphs to form a longer paper. Although the art of exposition is more challenging, it is also more rewarding because of its versatility. Ordinary expository writing is required in all careers from entry level jobs through the professions. Use textbook or other sources for model themes of the various types.<br><br>a. The student finds examples of the following themes and states the purpose and controlling idea of each:<br><br>(1) A process theme using chronological order<br><br>(2) A definition theme in which he uses any of several orders such as the increasing or decreasing order of importance.<br><br>(3) A classification theme using one or a combination of the following techniques:<br>illustration<br>analysis<br>comparison<br>contrast<br><br>(4) An essay using personal and rhetorical proof for his own thesis. | Fleming, Harold and others. Composition Models and Exercises D. Harcourt, Brace and Jovanovich, Inc. Dallas: 1971. |

BEST COPY AVAILABLE

Exposition

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He uses exposition to write letters. | NOTE TO TEACHER: (Review format and mechanics of letterwriting at this point.)<br><br>a. # The student writes social letters to a relative explaining how he got a new job, to a friend explaining why he broke an appointment, etc.<br><br>b. The student writes a variety of business letters:<br>* (1) A letter applying for a summer job.<br>* (2) A letter complaining about an error in an order.<br>* (3) A letter informing a prospective employer of unexpected changes in summer plans.<br><br>c. The student writes a variety of informal notes, invitations, and announcements.<br><br>d. The student writes a note of acceptance and one of regret after having examined a formal invitation containing the request response, R.S.V.P.<br><br>e. * The student writes a letter to a local department store to order five different items. He includes all the necessary information: Name of item, size, color; whether he is enclosing a check or has a charge account or wants the merchandise sent C.O.D. He folds the letter and inserts it in an addressed envelope.<br><br>f. * The student writes a letter of application for a position that is advertised in the local newspaper. He states his qualifications, experience, and any other information that will help him to get the job. He folds the letter and inserts it in an addressed envelope.<br><br>g. * The student writes a courteous letter of complaint to the manager of a restaurant in which he received poor service. He is exact and to the point. He folds the letter and inserts it in an addressed envelope. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Letters (cont.) | h. ✗ The student writes a letter to the governor to ask him to support a movement for more aid to education. He states the issue briefly and courteously. | Macmillan English series 9-12. |
| | *Career Point to Stress<br><br>Before getting a job,one informs a prospective employee of his qualifications and explains his background experience. | Tanner, Bernard. English 10. Addison-Wesley Publishing Co. 1969. Ch. 14.<br><br>Warriner, John E. et. al. English Grammar and Composition II. Harcourt, Brace and World, Dallas: 1965 pp. 406-435. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He fills out blank forms required for application of various kinds. | *a. He collects from personnel offices, copies of application blanks for jobs and practices filling them out legibly and accurately. (Note types of information always needed, such as address, phone number, social security number, references, etc.)<br><br>*b. The student gets application forms from state and federal offices and fills in required information.<br><br>*c. The student prepares a resume that could be submitted with a job application form. The resume includes personal information, education, experience, position desired, references, and a summary of career goals.<br>*Students are reminded that they must get permission from persons whose names they submit as references.<br><br>*d. The student completes sample college application forms. | |
| 4. He writes an expository theme in which he logically presents the steps involved in a process. | NOTE: Teacher will review mechanics and format of outlining.<br><br>a. The student makes a topical outline to organize the steps involved in a chosen process, keeping in mind that details are classified in coordinate groupings which are subordinate to general headings.<br><br>*b. Using the topic "Ways Teenagers Can Earn Money," the student makes an outline.<br>(The teacher asks the student to answer in detail what he knows or wants to know about "Ways Teenagers Can Earn Money." The teacher assists with logical classifications of details such as, indoor jobs, outdoor jobs, or after-school, Saturday. Result: Main Idea under the General Topic.)<br>{ I. Outdoor jobs<br>II. Indoor jobs<br>III. Traveling jobs } or { I. After-school<br>II. Evenings<br>III. Saturdays }<br>Ask: What he knows about ways teenagers can earn money outdoors? Indoors? By traveling? (Answers constitute details in the second step of the outline.) | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Outlining (cont.) | Result:<br><br>I. Outdoor jobs ------ Main idea<br>A. Raking lawns ---------{Subordinate ideas<br>B. Cutting grass ----<br><br>II. Indoor jobs<br>A. Arranging books<br>B. Attending children<br><br>III. Traveling jobs<br>A. Delivering handbills<br>B. Distributing catalogs<br><br>c. Using the outline that he has prepared, the student writes a short theme developing one paragraph for each Roman numeral.<br><br>* <u>Career Point to Stress</u><br><br>Occupations are classified in different ways. An understanding of job families or job clusters will be helpful to students. Utilize job clusters to expand knowledge of the range of occupations for which students may be suited or may find satisfaction. | John, Mellie et. al. The New Building Better English. (4th ed.) Harper and Row, Publishers, Evanston, Ill: 1965 pp. 135-139. |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 5. He uses exposition to write notes, summaries, and explanations of information in subject areas other than English. | (NOTE: The teacher should correlate English and another subject at this point.)<br><br>*a. Making use of recent science, home economics, geography, history, or mathematics notebooks, the student uses the notes taken in class to summarize the information studied.<br><br>*b. Recalling some process learned recently in another subject area, the student writes an explanation of how something is done, how something works, or how natural process occurs.<br><br>(1) How to make a dress<br>(2) How to broil a steak<br>(3) How a cloud forms<br>(4) How Louisiana was purchased<br>(5) How a bill becomes a law<br><br>Students examine others' themes to observe the writing techniques used to develop the paragraph (details, examples, reasons, comparison or contrast, cause and effect, definition, incident, or anecdote.) The students note the techniques in the margins of the themes and discuss the identities of each with the writer.<br><br>*Career Point to Stress<br><br>Subjects taken in school have a direct relationship to the world of work. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 6. He shows that he can use the various forms and techniques to demonstrate skill in expository writing. | *a. The student writes a one-page theme entitled "My Future Plans." The students exchange themes and write summaries of their classmates' themes.<br><br>*b. From a list of topics, the student chooses one that is a controlling idea suitable for an expository theme of about 150 words. The student expresses the large topic in a sentence, which is a logical generalization that makes a commitment. The student breaks the broad topic down into subordinate topics for supporting paragraphs by asking and answering how? why? and to what extent? (Answers should be written in sentences that are appropriate and logically related to the broad topic.)<br><br>*Example: The student writes his concluding paragraph summarizing the controlling idea.<br><br>Topic: ---------- Career Education<br><br>Controlling idea: --------- Some schools have been doing little to prepare students for successful careers.<br><br>Body: -Emphasis has been placed on attending college.<br>-Guidance counselors have not been available.<br>-Money has not been provided for technical equipment and trained instruction.<br>-The impact of technological changes has been too rapid.<br><br>Summarizing Paragraph:---- Schools provide the services which communities consider important enough to be supported. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Exposition (cont.) | c. The student writes a theme following the sequence outlined previously.<br>(1) He uses expressions that signal relationships to link sentences. (consequently, therefore, as a result)<br>(2) He develops one paragraph using a definition.<br>(3) He develops one paragraph using details.<br>(4) He develops one paragraph using examples.<br>(5) He develops one paragraph using supporting facts.<br>(6) He closes the theme with a paragraph using cause and effect relationship. (The concluding sentence should strengthen and unify the controlling idea of the theme.) | |
| | *d. The student writes a theme comparing and contrasting trade, occupation, and profession. (Skills in devising schemes for classifying people and things should be refined here.) | |
| | *e. Playing the role of salesman, the student researches for technical facts about an item he is to sell (a car, fabric, machine). He writes a factual report of the information gathered. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 7. He uses exposition to condense or paraphrase another writer's product. | (NOTE: Review the précis and paraphrase techniques.)<br><br>a. The student writes a précis of Carl Becker's "What is History" or a similar article which gives an extended definition.<br><br>b. The student writes a précis of yesterday's science or history assignment.<br><br>c. The student writes a paraphrase of Polonius' advice to his son, Laertes from Shakespeare's Hamlet.<br><br>d. Given an article accompanied by a previously written summary and précis, students distinguish between the two condensations.<br><br>*Career Point to Stress<br><br>Individuals must adapt to world changes and environment. The societal changes influence the nature and structure of work. The student can become a factor in shaping society rather than allowing his life to be shaped by society. Some jobs will be discontinued and new ones will come into being. The student needs to understand and accept the changing society. | Warriner, John E. et. al. Composition: A Book of Models for Writing. Harcourt, Brace and World: 1961.<br><br>Shakespeare's Hamlet |

BEST COPY AVAILABLE



Exposition

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 8. He uses exposition to write the longer paper (essay, book report, library paper.) | NOTES TO TEACHER: (All appropriate devices in expository writing should be used here.)<br><br>a. The student writes his definition of success, happiness, etc., in a two or three-page essay which indludes an introduction, body, and conclusion; and which employs the appropriate methods of paragraph development.<br><br>b. Given a guide for making book reports similar to that below, the student writes a report on a book of fiction and a biography of his choice. | |

Fiction (Review definition)

I. Introduction (Controlling idea)
- Author's purpose
- Dominate element

II. Body (Expansion of controlling idea)
- Setting (How time and place affect happenings and characters.)
- Character (What human problems arise. How do characters complicate plot?)
- Plot (How is suspense built, what incites the cause and effect chain of events? What does the climax decide for the character?
- Style (What is the author's point of view? How does he use language? How does he delineate character?

III. Conclusion (Lasting value or message)

Biography

(Define Biography as non-fiction)

I. What quality did this person have that made him a suitable subject for a book?

II. What influences shaped this life?

III. What lesson is in this life for me?

c. The student does research on his chosen career (business, profession, trade.) He takes notes and records sources of information. He writes a two to five page annotated report of his findings.

**N.** The student recognizes and writes argumentation.
**Career Concept:** Careers are affected by the ability of individuals to relate to one another.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He uses the techniques of mass media for persuading. | NOTE TO TEACHER: (Answering questions such as, What do you like? What do you think of it? Which do you prefer? means stating opinion, any of which may serve as the topic of an essay of argumentation. Examples, facts, and incidents all may provide effective means of supporting the opinion and thus developing the composition. Skills of expository writing are necessary, even though the writer's purpose in an essay of argumentation differs from his purpose in exposition. Exposition informs or explains; whereas argumentation seeks to convince the reader of the soundness of a particular opinion; at other times he may hope to persuade the reader to change his mind.<br>Language is used perhaps most interestingly when it expresses informed opinions. Opinions are expressed about ideas, events, people, television shows, movies, etc. The newspaper editorial, critical essays, book reviews, and movie reviews have strength because the writer feels strongly about his topic. The student recognizes the techniques of persuasion, propaganda, and logic before writing argument.)<br><br>a. Given examples of common propaganda devices, the student classifies them as being associated with (1) name-calling, (2) glittering generalities, (3) transfer, (4) testimonial, (5) plain folks, (6) card-stackings, and (7) band wagon.<br><br>b. Given examples of common propaganda appeals, the student classifies them as being associated with (1) survival, (2) safety, (3) belonging, (4) prestige, or (5) fulfillment.<br><br>c. Having identified the primary motive of a particular propagandist, the student classifies the motive as showing (1) little concern other than for his or his group's welfare, (2) about as much concern for others as for his or his group's welfare, or (3) more concern for others than for his or his group's welfare. He gives a brief explanation for his classification. | Recording, Filmstrips<br><br>Writings: Origins and Development. International Film Bureau, Chicago.<br><br>The Origin of Language. Listening Library. Greenwich, Conn.<br><br>Fundamentals of Writing. Educational Audio-Visual, Inc. Pleasentville, N.Y.<br><br>Organizing Your Writing. Educational Audio-Visual, Inc. Pleasentville, N.Y.<br><br>Parliamentary Procedure Made Easy. Listening Library, Greenwich, Conn. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Persuasion (cont.) | d. Given the name and a brief description of a past propaganda campaign, the student finds additional information about the campaign so that he may describe one direct consequence of the campaign, and two indirect consequences of the campaign. He must support the validity of the direct consequence by identifying the source of information. For the indirect consequences, he uses his imagination. | Flanagan, John et. al. Language Arts Behavioral Objectives. Westinghouse Learning Press, Palo Alto, Calif. 1972. |
| | e. The student develops a propaganda campaign for or against an idea or action. The piece of propaganda must make use of at least one of the common propaganda devices and at least one of the common propaganda appeals. | Linguistic Backgrounds of English, Group I. Group II Society of Visual Education. 1345 Diversey Parkway, Chicago, Ill. |
| | f. The student writes an editorial on the possibility that social values in America are controlled or at least manipulated by TV producers and advertisers. He cites examples to illustrate his point. | |
| | g. The student recognizes and names, ploys and devices used by automobile salesmen in selling automobiles. | Word Power and Sentence Power. Filmstrip House, 432 Park Ave. South. N.Y. City. |
| | h. With examples from newspapers and magazines the student illustrates the techniques used by advertisers to create favorable attitudes toward their product and to persuade customers to buy. | |
| | i. The student explains each of the following techniques used by film makers and relates each to the process of communication: (1) framing, (2) long long-shot, (3) long-shot, (4) medium shot, (5) close close-up shot, (6) close-up, (7) motion, (8) camera position (angle) (9) facial features, (10) background, (11) contrasts, (12) editing, (13) montage, (14) lighting, (15) color, (16) music, (17) sound effects, (18) commentary, and (19) dialogue. | The Sound of World Poetry. Scholastic Audio-Visual, 906 Sylvan Ave. Englewood Cliff, N. J. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He evaluates different media presentations. | a. The student demonstrates how people display opposite emotions about the same event with at least three examples from pictures in newspapers or magazines.<br><br>b. The student determines some of the causes and effects of a particular event and expresses his findings in an essay.<br><br>c. After viewing selected photographs and/or listening to records or tapes of dramatic scenes, the student analyzes any reactions he experiences by listing ideas or sensations that led to his response.<br><br>d. In writing and/or discussion, the student analyzes both written and oral presentation to locate faulty generalization.<br><br>e. Given a reading selection containing a theme supported by facts, the student determines the accuracy of supporting details by consulting appropriate special references.<br><br>f. The student analyzes a news story as reported in two different publications, broadcasts, or telecasts, to locate examples of bias or misleading use of facts revealed by the way the various news media dealt with the same story.<br><br>g. * The student analyzes a statement made for the mass media to determine the author's attitude toward minority groups and equal opportunity.<br><br>h. After watching a TV drama involving social conflict, the student determines how social or group pressure affects the behavior of characters in the play.<br><br>i. After viewing four or five TV programs for two or three weeks, the student evaluates them by producing a TV guide that indicates (1) the nature of each program, (2) the audience for whom it is intended, and (3) his critique of the program. | American Speaking, National Council of Teachers of English, 1111 Kenyon Road Urbana, Illinois. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Media (cont) | j. * The student summarizes ways in which the consumer can avoid signing fraudulent contracts and can prevent himself from being legally bound to exorbitant, long-term financial agreements.<br><br>k. The student analyzes a personal reaction to a movie involving a strong bond of sympathy for one of the major characters. He labels the strongest emotion he felt as he identified with the character and analyzes the technique used by the director to obtain that reaction.<br><br>l. The student suggests films that are appropriate for showing the high school students in a film-study course. He explains his choice of films.<br><br>m. In a working group, the students produce a brief film of one of the following:<br><br>(1) A commercial or a parody of a commercial.<br><br>(2) A documentary on a current topic.<br><br>(3) An art film.<br><br>(4) A narrative film with a serious theme. | |

| Objectives | Suggested Activities | Resources & Notes |
|---|---|---|
| 3. He uses logic and rhetoric to solve problems, to write and discuss material, and to prevent arguments or debates. | NOTE TO TEACHER: (This unit is planned to teach the student how to think critically about the problems he meets and how to express clearly the conclusion he reaches regarding them. It seeks to help him evaluate objectively the opinions expressed by others by pointing out the difference between thought and emotion. He should recognize that critical thinking will help him in <u>any</u> field of work. Reason helps one to draw logical conclusions from facts and from the opinions of others. It helps avoid illogical conclusions. Logical reasoning is the process of drawing conclusions from evidence. There are two kinds of logical reasoning, <u>deductive</u> and <u>inductive</u>. Deductive reasoning begins with known principles or scientific laws or facts and applies them to a specific situation. <u>Inductive</u> reasoning examines a number of facts of the same kind or class, then draws a general conclusion from them.)<br><br>a. The student, when given a list of sentences, writes the kind of reasoning demonstrated by each.<br><u>Example</u>: *(1) The architect plans a new building. (DE)<br>*(2) The economist studies business conditions and predicts the trend of business. (IN)<br>*(3) The linguistic geographer investigates regional speech habits. (IN)<br>*(4) The public opinion analyst forecasts election results. (IN)<br>*(5) The doctor applies his medical knowledge to the analysis of a patient's symptoms. (DE)<br><br>b. The student selects a bill that is before the state legislature or before the Congress of the United States or before local councils and becomes familiar with the provisions. He decides by logical reasoning whether or not he favors it. He writes and explains his opinion answering such questions as :<br>Has a bill designed to control the same situation ever been passed? What were its effects? Can you assume that if the previous law failed this one will also fail? Why or why not? How would the bill affect you or someone you know? | Guth, Hans P. and Schuster, Edgar H. <u>American English Today</u>. Webster Division McGraw-Hill Book Co. 1970.<br><br>Tanner, Bernard R. <u>English 9</u>. Addison-Wesley Publishing Co. Menlo Park, Calif., 1968. |

BEST COPY AVAILABLE

Argumentation

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 4. He recognizes faulty reasoning. | *NOTE TO TEACHER: Recognizing faulty reasoning will help students be better citizens and will aid them in making decisions in the world of work. Have material on faulty reasoning read aloud. Stop the reading at intervals to comment, and to let students ask questions, and to give examples from everyday life. Ask students to be alert for illustrations of faulty reasoning from both personal experiences (reported impersonally) or news media. Take time for discussion of the material they bring in. You may want to propose a bulletin board display of the material. Brief paragraphs illustrating the various fallacies (which will provide practice in writing for the students) and quoted sections from printed articles, would facilitate understanding of the section. Let students take the responsibility for arranging the display, acting only as consultant yourself.<br><br>a. Given an example of how statistics may seem to prove a statement, which do not prove it at all, the student notes the figures that do not prove what they are intended to prove. (Use a statistical report on some business.)<br><br>b. The students write an essay (or paragraph) Mistaking the cause. (The students will jump to a conclusion about what has produced a certain result.) Example: Basketball team with an excellent record, loses consistently after a new coach takes over. People blame coach. Have essay read on mistaking the cause, and have class look at all the factors involved in the end result, not just the one immediately preceding it.<br><br>c. Given a group of sentences, the student marks the ones that have drawn a hasty generalization. Example: Men always make the best teachers.<br><br>d. The students discuss rationalization, theywrite a short anecdote in which they define themselves by giving plausible reasons or motives rather than true ones for their behavior. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Reasoning (cont.) | e. The students discuss and recognize <u>circular reasoning</u>. (The conclusion reached from circular reasoning is the same as the original premise; that is, the assertion used as the basis for the argument. If the student compares the premise and the conclusion, he will discover that they both say about the same thing. The conclusion, gets nowhere - proves nothing.) | |
| | f. The student recognizes <u>false alternatives</u> when given a list of sentences.<br>**<u>Example:</u>**<br>(1) Either you vote for Nixon or you will get a dud of a president.<br>(2) Either you buy a Cadillac, or you will never know luxury.<br>(When you use <u>either - or</u>, be sure that there actually are only two alternatives, not several.) | |
| | g. Given several paragraphs, the student notes the ones using <u>false analogy</u>. | |
| | h. The students recognize <u>non sequitur</u> reasoning in a given paragraph (a conclusion based on a fact that has little or nothing to do with the matter in question.)<br>**<u>Example:</u>**<br>Since Mary is studious and loves children, she should become a teacher. | |
| | *i. The students write an account of the community as it might be reconstructed by some interplanetary <u>archeologist</u> digging it up 5000 years from now, limited to some key feature (transportation, housing, communication, etc.) (The archeologist might be a naive observer who tries to draw conclusions without having all the pieces of the puzzle.) | |
| | j. The student recognizes the irrelevant statements in a given written passage. | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Reasoning (cont.) | k. Given written passages in which the following rhetorical techniques are used, he recognizes each technique.<br>(1) Progressive refinement of a core statement<br>(2) High verb density<br>(3) Linking and transitional expressions<br>(4) Repetition of phrasal or clausal structure<br>(5) Metaphor<br>(6) Imagery<br>(7) Relation of sentence pattern to content<br>l. Using inductive logic, the student supports an argument for a given statement.<br>m. Given two statements of a syllogism, the student writes a third statement that completes the syllogism.<br>n. The student determines valid deductive arguments (syllogisms) and invalid ones. He identifies the source(s) of the fallacies.<br>o. Given passages of argument, the student determines the main ideas and the patterns of logic (induction, deduction, analogy) that they contain and he determines their logical validity.<br>p. The student analyzes given statements as judgments of fact, as inferences, or as value judgments.<br>q. The student makes inferences derived from a given paragraph.<br>r. Given a list of patterns for solving problems, the student suggests which patterns might be used to solve specified problems.<br>s. The student develops an essay on an assigned topic, using several rhetorical strategies and several patterns of logic. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Reasoning (cont.) | t. Given a list of propositions, the student determines whether they are arguable or nonarguable.<br><br>u. Given a list of arguable propositions, the student determines which ones are propositions of fact and which are propositions of action.<br><br>v. Given an arguable or major proposition, the student suggests at least five minor propositions or arguments to support it.<br><br>w. Given evidence in support of an arguable proposition, the student determines which evidence is fact and which is opinion.<br><br>* Career Point to Stress<br><br>Some individuals are attracted to career because of observed life styles. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 5. He recognizes the structure and vocabulary of argumentation. | a. The student writes a definition of each of the following terms: major premise, minor premise, syllogism, enthymeme, inductive and deductive reasoning.<br><br>b. Given a group of paragraphs, the student designates which topics are proved inductively and which deductively.<br><br>c. The student distinguishes between major and minor premises in an unsorted list.<br><br>d. Given an essay of argumentation, the student identifies the parts of an argumentative structure.<br><br>(1) The student formulates in a proposition the point to be argued.<br><br>(2) The student lists the points (minor propositions) he intends to use to support his major proposition.<br><br>(3) The student writes arguments on the opposite side of the proposition.<br><br>(4) The student presents sufficient evidence to prove main and minor propositions and refute opposing views, avoiding generalizations based on insufficient evidence. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 6. He demonstrates his ability to perceive the emotional and psychological impact of words. | NOTE TO TEACHER: (Effective communication requires sensitivity to language, the principal medium of communication. It also requires some understanding of processes by which the medium is interpreted by the speaker and listener, by writer, and reader. The students should achieve these objectives by examining some aspects of semantics, including signs and symbols, words are representations of reality, levels of abstraction in language, and the role of connotation in loaded statements.)<br><br>a. *Given a list of words, the student writes the dictionary meaning (denotation) and then suggests an implied (connotation).<br><br>Example:<br>(1) law officer - policeman - pig<br>(2) mother - mom - old lady<br>(3) waitress - hostess - hash slinger<br>(4) mechanic - automobile technician - grease monkey<br>(5) maintenance worker - custodian - janitor<br><br>b. The student rewrites a given passage, replacing selected connotational words with more specific words that fit the context of the passage. (Use editorials, campaign speeches, or teacher prepared selections. The speeches of Brutus or Mark Anthony in Julius Caesar may be used.)<br><br>c. * The student classifies sentences and passages as colloquial, uneducated, or formal expression. (Use text-books and teacher-made career oriented sentences.)<br><br>d. Given a list of figurative expressions, the student underlines the expressions that give a fresh interpretation of human experience. | Language in Thought and Action.<br>S. L. Hayakawa. |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Semantics (cont.) | e. Given a passage including unnecessary words or phrases, the student rewrites it in the most condensed and economical form possible. (editorials, speeches, etc.) | |
| | f. After study each student matches each of the following terms related to the study of semantics with a statement that identifies it accurately.<br>(1) Referment<br>(2) Verbal<br>(3) Nonverbal<br>(4) Semantically safe<br>(5) Verifiable<br>(6) Emotive<br>(7) Subjective<br>(8) Objective<br>(9) Affective<br>(10) Analogy<br>(11) Generalization<br>(12) Inference<br>(13) Logic<br>(14) Levels of abstraction<br>(15) Value judgment<br>(16) Color words<br>(17) Propaganda<br>(18) Literacy<br>(19) Denotation<br>(20) Connotation<br>(21) Communication<br>(NOTE: Study levels of abstraction. Students should become aware that abstract words can be used with some caution: Such words tend to over-simplify and, equally important, are not <u>things</u> in themselves.) | |
| | g. Distribute several slips of paper or cards to each student. Instruct students to write a noun at a high level of abstraction (value word, emotionally charged word, or a word heard in sermons, etc.) (It may help to give a few examples "virtue", "truth", "freedom", etc.) You may change the form of the noun later to make grammatical sense. While the students are writing the words, write some pattern frame for the words on the board. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Semantics (cont.) | **Example:**<br>(1) Every _____ is _____ (2) I know _____ should be _____ (3) When _____ becomes _____, then _____ is _____. (4) _____ ends when _____ begins (5) When _____ is _____, then _____ follows. (6) This is an age of _____ and _____ (7) All _____ needs _____ (8) _____ not _____ makes _____.<br><br>Take up the cards, shuffle them and choose cards at random to complete the sentence frame. Many of the statements will sound like words of great wisdom, some will be incongruous. The student will better understand levels of abstractions. Patterns Likely To Be Formed<br><br>(1) Every democracy is tolerance (change to tolerant)<br>(2) I know virtue should be courage<br>(3) When freedom becomes tyranny, then purity is nonsense<br>(4) Hope ends when charity begins.<br>(5) When education is humanity (change form) then brotherhood begins.<br>(6) This is an age of sex and violence.<br>(7) All beauty needs hope.<br>(8) Violence not leadership makes communism.<br><br>h. The student takes the most interesting sentence (to him) formed in the preceding exercise and writes "book blurbs" using the sentence as the title of a book. (Urge students to write as abstractly as their title) | 236 |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Semantics (cont.) | i. The student evaluates written statements as to whether or not their words are at a level of abstraction too high to communicate a clear message.<br><br>j. Given the picture of a particular event and a statement that is a value judgment of the event, the student rewrites the statement so that it expresses only what is semantically safe to express.<br><br>k. The student recognizes written examples of the following semantic fallacies:<br>(1) unverifiable referent, (2) false analogy, (3) color words, (4) over generalization, (5) confusing facts with inference, and (6) confusing value judgments. | |

A ·entation — Opinion and Persuasion

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 7. He prepares and writes an argument. | *NOTE TO TEACHER: (In letters, newspapers, magazines, and brochures we are urged to share this opinion or believe that point of view. Radio and television commercials coax us to try all sorts of things. Political speeches extol the virtues of a candidate to make us believe he is the only one qualified. Organized propaganda aims at spreading particular doctrines or information. Argumentation, then, is the type of prose which communicates opinions with the desire to convince the reader to accept them as just and true. Recognizing argumentation will be valuable to any student regardless of his choice of career.)<br><br>a. Given a list of possible argumentative topics, the student underlines the topics suitable for argumentation.<br><br>b. Using above list the student writes an explanation of why certain topics are suitable.<br><br>c. The student writes an argument on one of the following:<br>(1) Answer his best friend on an argument which he opposes and the friend favors.<br>(2) Answer an editorial in a recent newspaper. (Letter to the editor)<br>(3) Convince his parents that he is old enough to do something they are reluctant to allow.<br>(4) Defend himself against some accusation.<br>(5) Attack a new regulation of which he disapproves.<br><br>*Stress Career Concept<br>Each worker on a job has a point of view. A person's viewpoints grow out of his personal experiences. To be aware of the differences in people and to develop the ability to understand and tolerate those differences are essential personal qualities needed for many jobs. | Pannwitt, Barbara Contemporary English Silver Burdett General Learning Corporation. 1973. pp. 168-198. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Arguments (cont.) | d. * The student writes an essay of opinion stating that something is the best or worst of its kind. He writes about a particular job, sport, movie, book, etc. After he states his opinion in the introductory paragraph, he develops the essay by giving specific reasons that support it in succeeding paragraphs. He concludes with a paragraph summarizing his views.<br><br>e. * The student writes an essay of opinion including a brief narrative to support opinion. He may also draw comparisons with former times or situations.<br>Example:<br>(1) Americans are still pioneers<br>(2) Ignorance, not stupidity, accounts for most of the failure in---<br>(3) Machines are diminishing human initiative.<br><br>f. * The student chooses from the following statements of opinions and develops an essay by means of two or three relevant examples and a concluding paragraph.<br>Example:<br>(1) Advertisements are an education in themselves.<br>(2) Policemen are a man's best friend.<br>(3) Unhappy experiences are often valuable.<br>(4) Athletics require more brain than brawn.<br><br>g. * The student writes an essay in which he expresses an opinion and persuades his reader to follow a course of action based on it. He gives reasons for holding the opinion, and specifies what he would like to see done about the situation.<br>Example:<br>(1) School rules<br>(2) Welfare<br>(3) The driving age<br>(4) Work regulations<br>(5) Choosing a career early<br>(6) Job qualifications<br>(7) Length of school term<br>(8) Work-study program | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Arguments (cont.) | h. (Review) The student, when given a group of short sentences, strengthens the relationship between the ideas and improves the quality of sentences by rewriting each group as a compound-complex sentence. (Use sentences which have appeared in student essays)<br>Example:<br>(1) He was afraid of public speaking.<br>(2) He thought he ought to enter debate.<br>(3) Debating might be a way to gain respect.<br><br>i. (Review) The student rewrites chosen sentences (preferably from student essays) so that each sentence contains a gerund phrase.<br>Example:<br>(1) If you arrive on time, you will be considered conscientious.<br>(Arriving on time indicates that one is conscientious.)<br><br>j. The student writes a persuasive essay enlisting the reader's support of an opinion (Student should state his opinion at the beginning of the essay, support it with convincing examples, facts, or incidents, and restate the opinion somewhere near the end of the essay. He should be sure that the tone is appropriate to the essay.)<br>Example:<br>(1) Big business is swallowing little business.<br>(2) Some students no longer use good taste in the words they use in informal speech.<br><br>k. The student develops an argument on the affirmative or the negative side of a current issue. He uses as many of the following suggestions for effective persuasion as are appropriate.<br>(1) Be modest in claims; exaggeration and bragging offend.<br>(2) Appeal to human motivations as (a) desire for security, (b) desire to help others, and (c) desire to be liked and appreciated.<br>(3) Choose words carefully<br>(4) Be honest and sincere<br>(5) End with a strong statement | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Arguments (cont.) | *l. Given an arguable proposition, the student writes a defense or refutation of the proposition arrived at through induction, deduction and analogy.<br>Example:<br>*(1) There is not enough challenge in courses offered to high school seniors.<br>*(2) We are living in an age of nonconformity.<br>*(3) High school students should not be encouraged to take part-time jobs after school.<br>*(4) It is important for a would-be (musician, electrician, lawyer, etc.) to begin his training before he reaches his teens.<br><br>m. Given an arguable proposition, the student uses the following criteria to develop an argument that supports or refutes it.<br>(1) The major proposition has at least five relevant minor propositions to support it.<br>(2) The evidence used really supports those propositions.<br>(3) The reasoning is as strong as it can be made.<br>Example:<br>*1. Athletic teams<br>*2. Mass media influence<br>*3. Early job training<br>*4. Free press<br>*5. College entrance exams | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 8. He recognizes style and tone in written work. | a. The student chooses one of the following assignments. He writes in three different tones, one for each audience (stress using purposeful writing, unity, emphasis, coherence)<br>(a) Describe an automobile accident in which you are at fault<br>1. your father away on a business trip<br>2. your insurance company<br>3. your friend away at college<br>(b) Apologize for a mistake you have made in your work<br>1. to your co-workers<br>2. to your immediate supervisor<br>3. to a customer<br>(c) Explain the working parts of a(car engine, egg-beater, etc.)<br>1. a sightless friend your own age<br>2. a much younger child<br>3. a friend of your family<br>b. Select an editorial from your school newspaper. Rewrite the editorial for an audience of adults. Think carefully about the appropriate tone to use. | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

Introductory Notes to the Teacher:

Creative Writing

Creative writing should encourage students to express their individual interpretations of life with sincerity and imagination. In their attempt to write, the students will utilize all their senses. They will draw upon universal human experiences. In the struggle to translate these experiences into words, they learn something about human problems and emotions. By satisfying the inherent urge for self-expression, they experience the pleasure of self-fulfillment.

The student appreciates more fully the situations encountered in daily life.

He shares experiences.

He makes greater and more discriminating use of all the senses.

He re-creates experiences.

He becomes increasingly sensitive to what words express and increasingly skilled in their use.

He experiences relief, release and satisfaction through artistic expression.

Some suggestions that one teacher found helpful in teaching creative writing:

1. Let your criticism be sympathetic. Attempt to understand the effort. Try to avoid insincere praise but be tactful.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | 2. Consider individual differences in determining requirements. Remember that coercion prods some people to do their best work, but in others it may kill the creative urge.<br>3. Realize that the creative urge may express itself through different art forms.<br>4. Bear steadily in mind that ideas are more important than form. Emphasis on literary form may destroy the desire to write.<br>5. Teach the beginner the importance of revising, rewriting and editing.<br>6. Encourage each writer to study himself--to find the conditions under which he works best.<br>7. Have students recognize trite expressions by asking the class to substitute fresh equivalents.<br>8. Read and discuss literature to stimulate a desire to write creatively.<br>9. Teach specific literary form before the students start to write.<br>10. Let each student decide upon what subject he wishes to write and in what form.<br>11. Tell the student when you think the writing is good.<br>12. Do what you can to make the atmosphere of the room conducive to creative expression. Soft music sometimes helps.<br>13. Try to help the learner in his search for material through class discussion by exploring with him his thoughts, enthusiasm or experiences, and by identifying or freshly appraising examples from his own life. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

14. Help him form critical judgments based on solid knowledge instead of opinion.

15. Encourage the learner to keep everything he writes.

Some Considerations That May Be Presented to Students

Before beginning to write, one should take stock of himself (What he really believes), and he should become aware of the world around him.

1. Some requirements: a desire to write, something to write about, ability to use words effectively, pride in work, willingness to revise and rewrite.

2. Take stock of what you know: (a) Settings--houses, yards, streets--Select and describe some in detail. (b) Characters--parents, relatives, teachers, other people you know well. Note and jot down the characteristics of each. (c) Adventures--escapes, accidents, incidents arousing anger or fear. (d) Hobbies--choose and set down significant details about each. (e) Feelings or emotions--try reflecting your sensation in one or another of these. (f) Processes--operating a car, riding a bicycle, rowing--explaining the process. (g) Conflicts--man against death, man against himself, etc.

3. Observe carefully and make appropriate jottings in your notebook: (a) the outer world--things, persons, places, qualities, relationships between persons and things, persons and places; (b) the inner world--your

BEST COPY AVAILABLE

C. Creative Writing. The student writes creatively to probe for self identity, to express himself [illegible] and emotionally, and to increase his awareness of beauty in language and environment.

Career Concept: An understanding that the development of one's self is a life long process, changing with life experiences.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He writes creatively as he probes for self identity. | a. Students write from the following starters:<br>* 1. I wish I were -- (character from fiction, actor, senator, steamboat captain)<br>2. When I was six, I thought, dreamed, believed, feared ---<br>3. That was my best, worst, decisive year ---<br>b. The student writes imaginatively with the following starters:<br>"If I could meet my great, great, great grandparent, I would ask, tell, say, see ---<br>*c. He writes an idealized personification in prose or poetry of himself in his future career. (He tells how he made the decision, why he succeeded, etc.)<br>*d. Given a particular human experience, the students write an extended metaphor interpreting that experience.<br>My First View of Death<br>The Moment I Most Needed Money<br>A Boss-of-the-Year Nominee<br>I Fell Out of the Family Tree | Panwit, Barbara. et.al. Contemporary English. Silver Burdett General Learning Corporation Dallas: 1973. pp. 47 & 358.<br>Wolfe, Don M. Creative Ways to Teach English. The Odyssey Press, New York. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Creative Writing (cont.) | f. After listening to "I'm Nobody" and "I'm Somebody," students write about themselves under the heading, "Who Am I?" or "Who Do I Think I Am?" (poems are included below) | |

I'M NOBODY

I'm nobody! Who are you?
Are you nobody too?
Then there's a pair of us--don't tell!
They'd banish us, you know.

How dreary to be somebody!
How public like a frog
To tell your name the livelong day
To an admiring bog!

Emily Dickinson

* I'M SOMEBODY

A lawyer is still somebody
Though he loses every case that he pleads
A doctor is still somebody
Though he gives out the wrong remedy
Now I may not have shoes to put on my feet
I may not have crust of bread to eat
Still I am somebody every man and woman is somebody

Though you're up in society
Tell me where would you be
Without everyday people like me
You can make it, I'm gonna make it
Watch me make it

Creative Writing

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Poem (cont.) | Old Martin was somebody<br>Before he ever made the march on Washington<br>Old Bobby was somebody before his campaign for president began<br><br>Now I may not have a place to lay my head<br>The clothes on my back may be nothing but shreds<br>Still I am somebody<br><br>Every man and woman is somebody<br>There's some good in every man<br>Give him respect and give him a chance<br>And surely, surely you'll understand<br>You can make it, I'm gonna make it<br>Watch me make it<br><br>Arthur Snider | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He writes creatively as he searches for intellectual fulfillment. | a. The student reacts to the following quotations asking himself what they mean and giving responses in any form of writing:<br>(1) "To live day by day Is not to live at all." Conrad Kent Rivers<br>(2) "You are a part of me." Frank Yerby<br>(3) "Most of the trouble in the world is caused by people wanting to be important." George Eliot<br>(4) "In the dark of the night all cows are grey." Anonymous<br>(5) "To be or not to be--that is the question:--" Shakespeare<br>(6) "The evil that men do lives after them--The good is oft interred with their bones..." Shakespeare<br>(7) "...Made weak by time and fate, but strong in will<br>(8) "To strive, to seek, to find, and not to yield." Tennyson<br><br>b. He writes science fiction or poetry explaining <u>why</u>:<br>* (1) Why men go to the moon<br>(2) Why the Bible has survived<br>* (3) Why Leonardo daVinci kept a notebook<br>(4) Why Socrates drank the hemlock.<br><br>c. Given the following topics, the student writes a story, poem, play or essay:<br>(1) My mind and me<br>(2) The American culture as revealed by a coin<br>(3) Burying a time capsule<br>(4) What man has done with knowledge<br>(5) Man, the animal with the intellect<br>* (6) Education, for what? | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | d. Students use two words to sum up conflicting natures of an object or idea in a compressed conflict. Then they write a short paragraph justifying the meaning of their compressed conflict. For example, a compressed conflict describing a fire might be "life-saving destroyer." | Fleming, Harold. Composition: Models and Exercises II. Harcourt, Brace and World. Dallas: 1965. |
| | e. Students write a piece of autobiographical prose that contains both narration and description. | Glatthorn, Allan A. Composition: Models and Exercises II. Harcourt Jovanovich, Dallas: 1965. |
| | f. Students write an original short story that includes plot, character, point of view, tone, setting, and theme. | Warriner, John E. English Grammar and Composition. Harcourt, Brace Jovanovich Dallas: 1965. pp. 273-300. |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He writes creatively to share spiritual experiences. | a. The student is asked to recall his earliest memory of grief, his own or that of another. He writes about the after effects and eventual recovery of the stricken person, answering the question, what strengths or weaknesses can tragedy bring about? | |
| | b. The student writes a modern paraphrase or parable on<br>The Prodigal Son<br>The Sower<br>The Young Ruler. | Journal-Keeping for Writers.<br>Sample Journal Entries.<br>"Stop Looking and Start Seeing." |
| | c. The student chooses one or more of the topics below and writes his thoughts about how man is sustained in times of adversity.<br>(1) The prisoner of war<br>(2) The lonely man<br>(3) Man in a rat race<br>(4) Youth lost behind a mountain of problems | "Tips in Writing The Short Story"<br>Fresh Perspectives in Composition |
| | d. The student chooses one of the following topics for poetry writing: (Ask : How do you feel when you see a mountain, the ocean, a snowfall, a sunset?)<br>(1) Outdoor monuments<br>(2) The grass under my feet<br>(3) The sky is the limit<br>(4) The secret promise of a seed | Leavitt, Hart Day.<br>The Writer's Eye.<br>Bantam, 1968. |
| | e. The student writes a serious characterization of an unforgettable acquaintance: a teacher, a relative, a friend, a neighbor. | |
| | f. After viewing a picture from a magazine or newspaper, the student writes a fictitious newspaper story about what is happening in the picture. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 4. He writes creatively to release his frustrations. | a. The student creates characters and names them Love, Justice, Peace and War. He controls them in speech and actions to accomplish what men who rule the world are having difficulty doing today.<br><br>b. The student views four pictures--that of money, a car, a man, a woman (middled-aged). Using these four persons and things, he contructs a play for which he supplies his own setting, conflict, and solution.<br><br>c. The student writes down at random those things that irritate or anger him. Reacting to the following starters, he writes of those irritations freely. (He shares this writing only if and when he chooses to do so on his own.)<br>(1) a gun, a book, a word, a cloak, a machine, etc.<br>(2) Imagine that the irritant destroys a beautiful place of peace and quiet. See him rebuild it in your story, poem or essay, and consider what effect the creation of something lovely has had on him, the destroyer-creator.<br>(3) Ingredients for a story: Worker No. I is jealous of the praise the boss has given to worker No. II. Worker No. I fears he will lose his job through the efforts of worker No. II who really undermines the interest of the company. What are the choices of worker No. I?<br>(4) Write a paper in which you imagine yourself growing up in a city different from your own. Show that you are becoming increasingly aware of what it means to be an adult living in that locality.<br><br>d. Write a paragraph in which you as the author assume the role of a thing, animate or inanimate, that is completely different from your own personal experiences. For instance, write a paragraph describing yourself as a zero--see the world as a zero might see it. | Fleming, Harold. Composition: Models and Exercises 10. Harcourt Brace Jovanovich, New York: 1965<br><br>Leavitt, Hart Day. Stop, Look and Write: Effective Writing Through Pictures. Bantam, 1964 |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 5. He writes creatively to enjoy and share humor. | a. The student creates humorous poetry or prose from situations similar to the following:<br>(1) My embarrassing exposure<br>(2) Grandma and the soap operas<br>(3) My favorite cliches<br><br>b. The student selects an inanimate object--a football, a pencil sharpener, a postage stamp, a pencil, the bottom of a wastebasket, etc. He lets it come alive. He lets it speak. He personifies it.<br><br>c. After reading and studying the form exhibited in the haiku, limerick, ballad, sonnet, and free verse, the student writes three poems, each of a different kind. He creates humorous limericks about members of the class.<br><br>d. From collections of pictures, as from Stop, Look, and Write, The Writer's Eye, or pi ture magazines, the student selects a picture and composes an original piece of writing: A short story, A poem, A piece of prose.<br><br>e. Using paper and crayon or water colors, the student creates "fiction" without being concerned with design. He dabbles. Students exchange papers. Each writes what he "sees" in the abstract art of a friend.<br><br>f. The student creates a humorous, imaginary character. He strives to make his creation come alive by vividly describing him, telling his characteristics and peculiarities, or by showing him in action. The student writes a vivid description of a real person, using a fictitious name as a cover-up. He describes his subject in action and gives his characteristics and peculiarities. The student reads both descriptions to his small group. Let student decide which is the real, which is the imaginary description. Caricatures are suggested here.<br><br>g. The student relates two different things, such as a doorbell and a rattlesnake, by writing a paragraph in which they make connections between ideas. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | h. The students write a skit or dialogue portraying a comic character from literature, the theatre, television, or their own imagination in an incongruous or humorous setting. (For example, portray Don Quixote in a computerized classroom.) | |
| 6. He writes creatively to gain a deeper understanding of the power of language. | a. The student selects (a few) sentences from the newspaper. He rearranges the sentences, phrases, and words to improve the sound effects, rhythm, or meaning. | |
| | b. The student finds picture-taking phrases from poems and stories that describe persons and places he visualizes. He links these together to form the images he wishes to create. | |
| | c. The student writes pairs of opposites:<br>foggy - clear (night, mind, air)<br>quick - slow (heartbeat, movement)<br>enormous - petite (animal, person)<br>Ask what the words can modify? Ask for additional synonyms. Expand into free verse. | |
| | d. The student experiments with converting chosen selections of poetry into prose, and prose into poetry. | |
| | e. The student collects figures of speech from magazines, newspapers, advertisements, and brings to class. He matches with pictures provided by the teacher or collected by students. | |
| | f. Given a written passage whose tone makes us judge a character's action unfavorable, students rewrite the passage and change the tone so that we judge the same character's actions favorable (or vice versa.). | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | g. Students write a scene of their own, using [illegible] chniques of effective drama: (1) soliloquy, (2) aside, (3) dialogu[illegible] visual clues that set the scene, (4) articulation of scenes (purpo[illegible] each scene in relation to the entire play, and (5) suspense. | |
| 7. He writes creatively to express himself aesthetically. | a. The student records in a journal at least three pages weekly, giving impressions on specific events and ideas; reactions to news articles, television stories, books, or student events; answers to questions or ideas on topics assigned by the teacher; creative writing; copies of poetry or prose. | |
| | b. The student writes original sentences using similes to describe nouns or action words. He divides the similes into two parts and combines his sentences with those of other students. The rest of the class match them.<br>Example:<br>1. The high plateau was like (a) wind chimes on a gusty day<br>2. The fragile vase fell with a crash like (b) scattered pot holders<br>3. The rains fell like (c) a vast table<br>4. From the plane the fields looked like (d) a string of diamonds | |
| | c. The student writes original sentences of what he hears, sees, feels, smells, and tastes in specific situations. | |
| | d. The student describes a scene using as many sensory impressions as possible. These impressions should reveal vivid details of color, size, texture, shape, light and shadow, distance, etc. The description should create a total sight image. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | e. The student looks observantly at a specific scene. He then closes his eyes and recalls it as completely as possible. After five or ten minutes, and with eyes still closed, he describes the scene, using as many vivid, visual details as possible.<br><br>f. Using a list of common, frequently-used verbs, the student suggests for each as many strong, descriptive verbs as he can think of.<br>Examples:<br>ate: gobbled, devoured, nibbled, etc.<br>walked: staggered, meandered, strutted, etc.<br>Do the same with a list of nouns:<br>sound: a splash of waves, the gurgle of a brook<br>light: a flicker, a glow<br><br>g. In a short paragraph, the student describes a spot in the school, remembering to be specific.<br><br>h. Listening to an unfamiliar musical selection, the student writes a description of his mental images. | Blumenthal, Joseph C. English 2600: A Programmed Course in Grammar and Usage. Harcourt Brace and World, New York: 1970. |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 8. He writes creatively to express his concern for others. | a. The student listens to a recording, a reading, or a dramatization. He writes in response to the following question: What would you have done in a similar situation?<br><br>b. After viewing cartoons, pictures, slides, films about human problems, the student writes dialogues between characters having them express his own thoughts.<br><br>c. In poetry attempts, the student lets the first line he can write define the following term, loosely and freely. He follows with additional phrases and sentences that tell why.<br><br>* Terms: drugs, love, gambling, prejudice, education, school problems, alcohol, smoking, population explosion, work, goofing off, etc.<br><br>Example: Drugs are friends or enemies?<br>The population exploded in my father's house.<br><br>d. The student writes a letter to a friend who has had troubles, an old person, an ill person. (The letter should be completed in class and mailed)<br><br>e. The student expands the following sentences by emphasizing human values figuratively: An empty bottle on the desk is your friend.<br>A man, a worm, a child, a goat and some seeds went into the cave.<br>A crack in the wall widened and deepened.<br><br>f. The student accepts an assignment to listen to the evening news and take notes on the main news stories. He writes creatively the following day.<br><br>g. * Using such topics as those below, students express their concern about the American worker:<br>(1) My friend is only a machine, (2) Walt Whitman would hear America grumbling, (3) The lost opportunity was a lost job, and (4) Will "opportunity" knock me down? | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | h. The student writes two extended metaphors of approximately 100 words, one interpreting the experience of winning and the other interpreting the experience of losing. | |
| 9. He writes creatively to shape his attitude toward work. | a.* The student writes a paper in which he evaluates the extent to which a principal character in a given biography, novel or play succeeded in achieving the "American dream." (The "American dream" is the belief that any man can raise himself by his bootstraps to become what he wishes to be and to attain any goal he desires to attain.) | |
| | b.* The student writes a story or play revealing how a 16-year-old boy or girl living in an underpriviledged area can gain adequate skills for a productive life in the United States. He clearly defines the terms underprivileged area and productive life and supports his ideas with factual evidence. | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | NOTE TO TEACHER: (Suggestions for a Successful Creative Writing Unit<br>a. In introducing the unit to students, build in certain personal motivating techniques as follows:<br>(1) Have students keep a special loose leaf notebook for creative writing.<br>(2) Give students a manuscript form and instruct them that they are to use it as a checklist before turning in their final drafts to be scored.<br>(3) Proofreading maybe done in committees or small groups. The teacher will guide, direct, and assist students in the process.<br>(4) Ask students if they are willing to pay a small amount of money for the production of a class anthology. If the answers are "yes", and almost invariably they will be, set up a committee to publish the anthology.<br>(5) Ask students to choose which of their papers will go in the anthology.<br>a. Let students meet and decide upon procedure to be followed.<br>b. Arrange to pay the typist a small fee if some of the typing must be done by others than class members.<br><br>b.* Committee for Production of Anthology<br>Editor, Chief - Assigns, stimulates, accepts or rejects the articles for publication. He is responsible for supervising the work of the writers, and editors under his supervision.<br>Editor, Assistant - Reads works selected by classmates for publication, and makes recommendations as to their acceptance or rejection.<br>Illustrators - Using drawings, pictures, and cartoons, the illustrator demonstrates or expresses the main ideas of a composition, poem, play, etc.<br>Proofreaders - Checks for errors in grammar, punctuation, sentence structure and revises before paper goes to the press. | Hook, J. N. The Teaching of High School English. The Ronald Press: New York: 1959, pp. 302-304 |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | Production Estimator _ Determines the cost of production, and prepares a budget. He decides the cost to each classmate.<br><br>Binders - Puts anthology together.<br><br>Distributor (Salesmen) - Decides who will receive copies of the anthology and at what cost. He may arrange to have the local newspaper run a serial printing, the best of the creative writers' works.<br><br>•Stress Career Concept<br><br>Printing industry requires cooperative efforts, and varying skills and abilities from its workers. The communication job cluster may be studied along with this project.<br><br>The production manager is primarily responsible for the production, therefore, rules, regulations, policies, deadlines etc., must be complied with by all employees or classmates. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 10. He writes imaginatively as he reads literature. | NOTE TO TEACHER: Often the best "creative writing" is done as a result of studies in literature. Fellow teachers have contributed ideas for the activities below.<br><br>a. The student writes dramatizations based on plot situations, personality conflicts, or thematic problems occurring in pieces of literature. (He shifts point of view, settings, etc.)<br>(1) John Boy Walton in Jesse Stuart's classroom.<br>(2) My version of "Sounder"<br>(3) Emerson's "fagot of thunderbolts" unleased (from the quotation, "Man is a fagot of thunderbolts")<br>(4) Stuck in an elevator with Thomas Wolfe<br>(5) The phases of Michael Henchard's cycle (scenes or acts 1, 2, 3, 4, and 5)<br>(6) Milton's encounter with Samson<br><br>b. The student writes free or traditional verse inspired by music, pictures (opague or slide projector), and, or quotations.<br>(1) "A boy's will is the wind's will, and the thoughts of youth are long, long thoughts." Longfellow<br>(2) "My definition of a free society is a society where it is safe to be unpopular" Adlai E. Stevenson<br>(3) "I should have been a pair of ragged claws scuttling across the floors of silent seas." T. S. Eliot<br>(4) "The gray back of winter was broken." Thomas Wolfe<br>(5) "The bush burned with fire and the bush was not consummed. Erodus<br>(6) The incident of the turtle crossing the road from Steinbeck's The Grapes of Wrath (read by the teacher.) | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | c. Students write an original "Prologue" after studying character.<br>(1) Each student submits an autobiographical sketch as an "application" to gain a pilgrimage. (The "pilgrimage" could be a trip to a museum, an ecological excursion, or a visit to an industrial plant.)<br><br>(2) After students and applications are grouped, each student writes the "prologue" characterizing a classmate. One group may write the introductory and unifying lines of poetry.<br><br>d. Students write personal essays, diaries, personal evaluations, and, or autobiographies after being exposed to or after reading selections from the following:<br><br>• Always the young Strangers by Carl Sandburg<br><br>To Kill a Mockingbird by Harper Lee<br><br>"A Christmas Memory" by Truman Capote<br><br>Sounder by William H. Armstrong<br><br>Pioneer's Progress by Johnson<br><br>Diary of a Young Girl by Anne Frank<br><br>Life with Father by Clarence Day<br><br>Look Homeward, Angel by Thomas Wolfe<br><br>A Tree Grows in Brooklyn by Betty Smith<br><br>The Autobiography of an Ex-Colored Man James Weldon Johnson<br><br>Career Point to Stress:<br><br>* An understanding and acceptance of self in relation to others is important throughout life. | |

BEST COPY AVAILABLE

P. The student writes critical essays.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | NOTE TO THE TEACHER: (The following summary is intended for the teacher to use as the need arises.)<br><br>The critical essay examines, judges, describes, and evaluates. Instead of analyzing a subject, the essay illuminates it. It can give a new insight into a work of art or a current issue. It can start the reader to thinking by asking questions, recalling history, or citing parallels.<br><br>Criticism is more than fault-finding; in its appraisal, it expresses judgments of merits as well as faults. One value of criticism is its function as a guide to intelligent choices. Criticism helps to develop personal standard-tastes. (Taste is a faculty which enables an educated person to make mature judgments.)<br><br>* General cultural standards and literary standards characterize a work of art. It is necessary for students to realize that general culture standards (1) vitalize our knowledge (makes it alive and useful), (2) help us to live more deeply and richly and (3) brings us in touch with our culture, and that literary standards (1) make us realize some truth about what man is and what he has thought, deserved, and achieved, (2) are universal and (3) contribute to our enjoyment.<br><br>Literary Criticism in all periods concerns itself with the way the works reflect (imitation) or distorts the real world; It concerns itself with the author, and with the audience of the work of literature. In the Middle Ages, critics sought to find moral truths and moralistic dicta. In the eighteenth century there were attempts to rediscover the laws or rules of the ancients. In the nineteenth centure there was concern with the author and organic form (Coleridge). There developed an art for art's sake movement, taken from the doctrine of Edgar Allen Poe, which ridiculed the didactic use of literature. | Pollock, Thomas Clark et. al. English Series 12. The Macmillian Co. New York: 1961 pp. 82-117<br><br>Battles, Howard K. et. al. Comtemporary English Silver Burdett General Learning Corp. Dallas: 1973 |

| Objectives | Suggested Activities | Resources - Note |
|---|---|---|
| | The New Criticism is in part, an art for art's sake movement. Criticism in each period has been influenced by the various theories and intellectual movements of the period. When scientific methods were dominant, many critics have tried to reduce literary criticism to formulas; as in Darwin's period, critics tried to find analogies with evolution.<br><br>Reaction against science produced subjective or impressionistic criticism, which considered the uniqueness and special nature of each work. Almost all literary criticism being written today, tends to be analytical and aesthetic, to be less concerned with sociological or historical matters than with formal and literary matters.<br><br>The following terms developed by the New Critics are useful in analyzing or discussing literature. (1) aesthetic distance, (2) affective, (3) Intention (intentional fallacy), (4) objective correlative and (5) tension.<br><br>The student should recognize that a responsible critic is one who (1) bases his judgments on standard and (2) uses his influence constructively. | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He formulates a set of standards that govern judgment. | a. The student recognizes through class discussion that standards are applied in each judgment made and that intelligent choices are governed by reason.<br><br>b. 1. The student lists the factors requiring judgment in one of the following situations.<br>*(1) choosing a career<br>(2) making an expensive purchase<br>*(3) choosing a college<br><br>2. The student makes a list of errors in judgment in the same situation that may cause a person to make a questionable decision.<br><br>3. The student uses his two lists as a basis for writing a critical essay. He begins with a sentence or two in which he states his judgment in general terms. He proves the merits of that judgment by stating and explaining his standards.<br><br>*NOTE: (Discuss with students the pupil personnel services available, the function these services perform, what role is played by the people who conduct the services and why the students seek certain people rather than others for specific kinds of information.)<br><br>c. The student reads selected essays and discusses each applying the three assumptions about criticism value, method, and responsibility.<br><br>*d. The student writes two critical essays, one on the optimistic side and one on the pessimistic side of his choice of the following:<br>1. The movies<br>2. Automation<br>3. Big business<br>4. Super-market (Neighborhood stores)<br>5. Super-highway (Back country roads) | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | e. The student writes a critical essay on what a visitor from India might see in his (the student's) hometown. He considers the things that are taken for granted--luxuries, pastimes, health and diet of the people, houses, etc. | |
| | f. The students write a critical essay showing why and how the overuse of slang may seriously handicap a young person. They put no names on their papers--only code numbers supplied by the teacher. The papers are shuffled and redistributed. Each student then writes a critical evaluation of the theme he now has, and attaches his code number. He is graded on both his theme and his evaluation, and he profits from the candid evaluation of an anonymous classmate. | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He recognizes some of the factors which govern critical evaluation of the motion picture and writes critical reviews. | NOTE TO THE TEACHER: (1) Criticism employs distinct methods. A critics methods are determined by the form of work he judges. (2) Criticism has value. (3) Criticism has responsibilities.<br><br>a. The student writes sentences using each of the following words to illustrate its meaning as applied to reviewing movies.<br><br>(1) archeology (6) extras (11) receptivity<br>(2) caricaturist (7) megolomaniac (12) rhythm<br>(3) coalescence (8) mirage (13) sequence<br>(4) documentary (9) motley (14) simulate<br>(5) exhibitionist (10) pagent (15) singular<br><br>b. The student finds movie reviews in periodicals and reports to class the strengths and weaknesses of the writer. He gives examples from the reviews to show that the criticism has (1) value--an aid to understanding, choice, taste, (2) method--organization, analysis of form, and use of critical vocabulary and (3) responsibility--constructive judgments based on standards.<br><br>c. The student writes a composition on a movie review. He analizes the method of the critic, his organization, tone and intention. He notes how the critic handles the uniqueness of the motion-picture form, especially the camera work. (Does the form contribute to this intention? What particular standards of excellence does the writer discuss? What does the reviewer say about the actors' performances? About the quality of direction? About how the script was handled?)<br><br>d. The student writes a short critical review of a motion picture he has seen and emphasizes one or two aspects of the film--script, plot, casting, acting, photography, special effects, etc.<br><br>e. The student writes a critical review of a movie he has seen based on a book he has read. (Include which version was better. Why? What appeals or merits of each form were absent in the other? What major changes were made in the film? Which of the changes were justified and which were not? etc.) | |

Critical Writing

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He recognizes critical evaluation as it applies to the drama and writes critical reviews. | NOTE TO THE TEACHER: (Students should continue to apply the three assumptions about criticism, to watch carefully for the effects of a work upon the critic's method, and to infer artistic and critical standards. The special feature that distinguishes drama, immediacy, causes the viewer to react as a member of the audience, and to react to the action on the stage.)<br><br>a. (The class reviews classical drama)<br>The student learns the vocabulary of dramatic criticism. The student looks up the words and writes sentences.<br><br>(1) anatomizes<br>(2) constructionists<br>(3) integral<br>(4) metaphor<br>(5) pathos<br>(6) protagonist<br>(7) repertory<br>(8) sentimentality<br>(9) tragedy<br>(10) (and teacher added words)<br><br>b. The student reads two critical essays on a drama and notes how the method of each critic is affected by the form of the work (its intention, and its standards). The student discusses the methods used by different critics.<br><br>(1) He shows specifically which standards for the play, as a form, occur in both reviews. Do the critics agree?<br>(2) He finds and compares the statements of intention.<br>(3) He contrasts the different approaches used.<br>(4) He shows to what extent the play, as a form, influences the method of both critics.<br><br>c. The student writes a critical essay on a serious play (or movie) that he has seen recently. He discusses the major theme of the work (or the intention, purpose, or standards.) | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 4. He recognizes and uses critical method as it applies to television and writes critical reviews. | NOTE TO THE TEACHER: (Television today is in need of constructive responsible criticism. Specific standards are difficult to formulate because TV presents so many different kinds of programs to so many different kinds of audiences. The strength of TV is in its scope, immediacy, and convenience, which should suggest a method for the viewer. Most of the suggestions included are applicable to radio as well as TV. Review vocabulary pertinent to TV and Radio, and emphasize the value of constructive criticism.)<br><br>a. The students discuss typical program classifications and notice strengths and weaknesses.<br>Example:<br>1. Sports<br>2. Speeches<br>3. Variety shows<br>4. Educational programs<br>5. News (reports and commentaries)<br>6. Interviews<br>7. Music<br>8. Drama (series) (single stories) (episode)<br>9. Documentaries<br>(add to list as needed)<br><br>b. The student writes a paper on the unique service that TV renders giving examples.<br><br>c. The student writes a critical paper arguing for or against the assumption that TV most often appeals to an audience of the mental age of twelve.<br><br>d. The student writes a paper discussing some of the faults of TV and suggests possible solutions.<br><br>e. The student writes a critical essay on a chosen TV program. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 5. He writes literary criticism. | NOTE TO THE TEACHER: (Literary criticism is expert judgment, and evaluation of fiction, non-fiction, poetry and drama. It is not restricted to current works. Critical reviews and literary criticism differ in intention and emphasis, in scope and method. The emphasis of reviews is upon choice; whereas literary criticism stresses understanding. A review is written under pressure of time. The literary critic has more time to formulate his judgments and he is not limited as to the length or depth of his analysis. The student can measure a piece of literature he reads against the definitions and characteristics of the particular genre it represents.)<br><br>a. The student reads several reviews in Saturday Review, the New Yorker, New York Times, Harper's, etc., and discusses selected passages that qualify as literary criticism--passages that discuss charaterization, plot, theme, setting, style, mood, tone, etc.<br><br>b. The student writes a critical analysis of a particular short story proving that it has the "oneness" that is characteristic of the short story form. (A single, predominating incident, a single plot line, careful organization, a single impression or emotional pact.)<br><br>c. The student writes a critical analysis of the theme of a short story. (Is the story based on a universal idea? Is it true to life or is it fantasy that can never be realized? How well does the plot carry out the theme?<br><br>d. The student writes a paper analyzing the principal character in a short story explaining why the character acts and reacts the way he does, supporting any generalization that he makes. (Is the character true to life? Is he believable, admirable? Can the writer identify with him? Why or why not? Why does he do what he does? What influences him? Is the conflict internal or external? etc.)<br><br>e. The student writes an analysis on the major themes in a particular novel. (When he masters writing about one theme, he may analyze all of the themes in the particular novel.) | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | f. The student writes a critical essay on a novel of his choice in which he evaluates the merits or faults of one or two aspects of the novel, such as plot, characterization, setting, theme, etc., and supports generalizations with evidence from the novel. | |
| | g. The student writes a critical analysis of a narrative poem. (He could write any of the kinds of compositions already discussed, adding an explanation of how the poetic form enhances the meaning. He can discuss how rhythm, meter, etc. add to the meaning. | |
| | h. 1. The student paraphrases a lyric poem.<br>2. The student uses paraphrase to write a critical analysis of the poem. | |
| | i. The student writes literary criticism based on a particular play he has read, keeping in mind the differences between literary criticism and critical review. | |
| | j. The student writes a critical analysis of a biography of a famous person considering the merits and faults of the biographer's method. (To aid him, he formulates and answers such questions as these:<br>(1) Which events in the person's life relate to the reasons for his fame?<br>(2) Does the biographer provide a well-rounded picture of the person, showing his weaknesses as well as his strengths?<br>(3) Was enough information given about his life and work?<br>(4) To what extent has the biography been documented?<br>(5) How does the biography compare with other biographies of the same person? | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 6. He evaluates the critic. | a. The student reads an assigned review of a novel, and analyzes it by answering the following questions:<br>(1) What parts of the review are reportorial, and what parts are critical?<br>(2) Is the criticism documented with specific references? Cite proof.<br>(3) Is there both favorable and unfavorable criticism? Cite specific examples.<br>(4) Divide the review into its three parts--beginning, middle, and end--and discuss what the author has included in each part. Are summary and criticism interwoven or presented separately?<br>(5) Discuss the review as a piece of interesting literature. What has the author done to make his review interesting to read?<br>(6) How might a scientist's view have been different from the author's review? What evidence is there in the review that the author was not a scientist?<br>b. The student reads the review of a recent movie and compares the techniques of reviewing a movie with those of reviewing a book. (In what ways are they alike or different?) He discusses the content as well as the style. | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 7. He demonstrates his ability to perceive components and relationships, using techniques of literary criticisms. | a. After reading an essay, the student infers the author's purpose (his central idea) and evaluates his skill in stimulating a response from the reader. He then analyzes his reaction to his ideas.<br><br>b. After reading an essay, the student analyzes its structure (the means the author uses to achieve his purpose), considering these points.<br><br>(1) What are the main divisions of the essay and their relation to each other?<br><br>(2) How long and how complex are the paragraphs and what is their relation to the main point?<br><br>(3) How formal or informal is his language and his approach to his reader?<br><br>c. The student writes a one-page essay describing situations in which he is in a minority and situations in which he is in a majority. | |

Critical Writing

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 8. He determines his ability to perceive components and relationships in short stories, using techniques of literary criticism. | a. The student recognizes the theme (or main idea) of a short story and relates it to a situation with which he is familiar. | |
| | b. Given a short story to read, the student describes its setting and explains why the setting is important to the story. | |
| | c. Given a short story and statements about the story, the student recognizes the statements that best describe its conflict and the statement that best indicates its climax. | |
| | d. The student analyzes a short story to determine the point of view from which it is told. | |
| | e. The student analyzes a short story to determine the author's attitude toward the main character. | |
| | f. The student analyzes three ideas he received from reading a short story. He indicates which idea he thinks the author considers the most important. | |
| | g. Given a list of possible story plots, the student suggests possibilities for their development. | |
| | h. Given a list of possible story plots and a list of several characters, the student suggests the characters who might be appropriately included in the development of the plot. | |
| | i. The student summarizes the main events of a science-fiction story or novel. | |
| | j. The student interprets allusions made in the course of a science fiction story or novel. | |
| | k. The student discusses a philosophical or ethical point raised in a science fiction story or novel. | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | l. Given a short story, the student determines the author's attitude toward his subject, characters, and situation. He identifies the clues that led to his conclusion. | |
| | m. The student writes an original short story that includes all of the major components (plot, character, point of view, tone, setting and theme) and explains how he used them in his story. | |
| 9. He demonstrates his ability to perceive components and relationships in novels, using techniques of literary criticism and interpretation. | a. After reading a novel, the student summarizes the important incidents in the plot and recognizes the climax. | |
| | b. The student describes the following elements of a given novel: (1) plot, (2) setting, (3) point of view, and (4) characterization. | |
| | c. The student explains whether a novel contains examples of foreshadowing. He recognizes and lists any examples it contains. | |
| | d. The student writes a paper explaining how the main events in a book support the theme and give examples of the author's main technique for building the climax. (i.e., suspense, action, character-analysis, conflict). | |
| | e. The student explains how an author uses techniques of short-story writing to create an effective novel. | |
| | f. The student recognizes the central theme in a novel and explains how the story illustrates it. | |
| | g. The student discusses a life situation described in a book he has read. | |
| | h. The student determines the setting of a novel and its effect on the characters and the plot. | |
| | i. The student determines whether or not a novel contains symbolism and interprets any example it contains. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Interpretation (cont.) | j. The student analyzes the importance of the arrangement of events in a novel by listing the events in the order in which the author placed them and then rearranging the order of those he considers key scenes. He evaluates the effect of the rearrangement on the novel as a whole, on the characters and their development, and on the reader. | |
| | k. After listing the main incidents in a novel, the student selects one and writes an alternate incident that the author might have chosen to illustrate his point. He evaluates the effectiveness of the change on the novel as a whole. | |
| | l. The student writes a different ending for the novel he has chosen, keeping in mind the nature of the characters involved and the pattern of events leading to the ending. He evaluates the effects of both the author's ending and his. | |
| | m. The student discusses the central theme in a novel. Considering how the novel illustrates it, and how the author might apply it to a contemporary situation. | |
| | n. Given a work of science fiction that deals with techniques of mind control, the student recognizes the techniques that influence the behavior of the main character. | |
| | o. Given two works of science fiction--one that pictures the future world as a Utopia and the other that gives an opposite impression--the student discusses how each deals with the following elements: (1) freedom of the individual, (2) the family unit, (3) education, (4) government, (5) work, and (6) leisure time. | |
| | p. The student writes a dictionary of vocabulary terms specific to a science-fiction novel such as Out of the Silent Planet. He gives the word, its plural (if possible), and its meaning and tells what part of speech it is. | |

BEST COPY AVAILABLE

C. The student demonstrates that he can use the techniques of journalism.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He recognizes the difference between news and literary writing. | NOTE TO THE TEACHER: Characteristics of News Writing:<br>1. The purpose is to inform quickly, appeal to the reader's desire for information and interest a wide and varying audience.<br>2. The content must be factual and timely and must be based on facts gathered by the reporter.<br>3. The structure presents details in order of decreasing importance illustrated by the inverted pyramid ( ▽ ). It presents the climax in the lead which also includes who, what, why, when, where, and sometimes how.<br>4. The term style usually refers to the journalist style shaped by a style manual, but may also refer loosely to technique or method of expression; and is usually objective, simple and concise.<br><br>a. The student clips and mounts three short news stories and draws a diagram to show how each story is organized. (inverted pyramid, regular pyramid, rectangle or combination)<br><br>b. The student draws a diagram to show how a particular short story is organized.<br><br>c. 1. Choosing a news story and a short story, the student writes a brief essay comparing the style of the two.<br>2. He writes the purpose of each.<br>3. He compares the content.<br>4. He compares the structure. | Hook, J. N. The Teaching of High School English. New York: The Ronald Press, 1959.<br><br>Tanner, Bernard R. and others. English 9, 10, 11, and 12. Menlo Park, California Addison-Wesley Publishing Co., 1968.<br><br>English and High Schools Journalism State University Press. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | d. 1. The student clips and mounts the leads to five newspaper stories. He finds, underlines and numbers the five W's (1) who, (2) what, (3) where, (4) when and (5) why.<br>2. The student writes headlines for the lead. | Conlin, David A. and George R. Herman. Modern Grammar and Composition. New York: American Book Co., 1967. |
| | e. The student writes a lead for five stories about school events for the local (or high school) paper including the 5 W's. He writes a headline for each lead. | |
| | f. The student writes a topic sentence that can be developed into an essay for each of the above leads. | |
| | g. Given a list of facts, the student chooses the 5 W's and writes an appropriate lead. | |
| 2. He recognizes the order of the news story. | a. The student clips a news article, mounts it, and labels the lead, the narrative passages, the items of information, the quotations of people, and explanations. He notes the descending order of importance. | |
| | b. Given copies of several different newspapers published the same day, the students discuss the reasons for the differences in the handling of several of the more important news stories. | |
| | c. * The students examine several papers that appeal to readers on the basis of their religion, race, nationality, or occupation and discuss the different ways in which the newspapers seem to handle the order of importance. (Are any points played up or down because of the beliefs of the majority of the readers? Are any details missing? Is there a difference in emphasis?) | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He recognizes and writes the follow-up story. | a. The student compares a follow-up article with the initial article. He identifies the 5 W's in the initial article and determines which ones were logically deleted in the follow-up.<br><br>b. 1. The student finds a follow-up article and writes the general statement and the examples that support it. (He may draw a "roof" from the general statement using the examples as pillars supporting the roof. ( ) He shows which pillars may be removed without causing the roof to cave in.)<br>2. If the article has a second roof and set of pillars, the student identifies those elements.<br><br>c. The student clips, mounts, and labels stories which illustrate each of the major news values (1) timeliness, (2) proximity, (3) consequence, (4) prominence, (5) unusualness, (6) conflict, (7) emotions and (8) progress. | Neuschulz, Violet and others. Contemporary English. Morristown, New Jersey. Silver Burdett, 1973. |
| 4. He writes sports stories. | a. The students (working alone or in small groups) make a list of jargon or cliches of sports writing.<br><br>b. Given scrambled facts about a sports event, the student uses the facts to write a story covering the event. (He may use jargon or figurative language.) He develops the lead with the 5 W's and relates the facts in the order of importance.<br><br>c. The student writes a sports story for the local newspaper, giving prominence to anything unusual that occurs or to any special part of the game program, such as half-time activities.<br><br>d. He clips from the newspaper, mounts and labels examples of ideas which illustrate the use of the following features: score or outcome, spectacular plays, individual stars, significance of game, comparison of team, background of game, cause of victory or defeat, size of crowd, name of coach, name of competing teams, and weather conditions. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | e. The student writes a sports story following the inverted pyramid structure beginning with the summary lead in which, in addition to the names of the teams and the when and where of the event, he includes whichever one of the following factors significant enough to be included in the lead: (1) The score or outcome, (2) Significance of the outcome (3) Spectacular plays,(4) Comparison of the teams, (5) Individual stars, (6) Weather conditions and (7) Crowd and celebrations. | Polluck, Thomas C. and others. The Macmillan English Series, 9-12. New York: The Macmillan Co., 1969. |
| 5. He writes news articles. | a. Given a news story in scrambled order (with the sentences numbered for easy reference) the student gives a sensible order for the paragraphs. He notes the descending order of importance (The student's order may not agree with the order of in the original article, especially with regard to details; but he should be ready to defend his choices of order. His may be as good as, if not better than, the original.) | |
| | b. The student writes a news story as it might appear in the school or local newspaper including information other than simple narrative. | |
| | c. The student writes a news story which might appear in a major newspaper, inventing the incidents and background of facts for the story. | |
| | d. The student tests his news story with the following questions.<br>(1) Do I have all the facts?<br>(2) Did I verify these facts with my source?<br>(3) Have I checked the spelling of all names and are all names identified?<br>(4) Have I verified the dates with the calendar so that Friday is September 26, for example?<br>(5) Is the story written in the order of decreasing importance?<br>(6) Is the first paragraph short--25 to 30 words? | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | (7) If there are too many 5 W's or H's for one paragraph, are they relegated to the second and even third paragraphs? | Polluck, Thomas C. and others. The Art of Communicating. New York: Macmillan Co., 19 . |
| | (8) Are the first five or six words specific, interest-arousing, or both, if possible? | |
| | (9) If appropriate, is the lead written in a novelty fashion? | |
| | (10) Does the lead merge smoothly with the first paragraph of the body? | |
| | (11) Do all paragraphs follow one another in logical order, each one blending in smoothly with the one preceding? | |
| | (12) Are the paragraphs short? | |
| | (13) Does each paragraph begin with a significant or interesting fact in interesting, specific words? | |
| | (14) Is all editorializing avoided? | |
| | (15) Is the story concise? Can any words be eliminated or can any sentence be tightened by changing a sentence to a dependent clause, a dependent clause to a phrase, a phrase to a word? | |
| | (16) Are there any unnecessary details? | |
| | (17) Have I obtained a direct quote or two, when possible, to add variety and interent to the story? | |
| | (18) Is the vocabulary simple and specific? | |
| | (19) Is the story written interestingly, full of WOW, or is it merely a straight, rather dull recital of facts. | |
| | (20) Are there misspelled words or grammatical errors? | |
| | (21) Are there style errors? | |
| | (22) Is the story clear in one reading? | |
| | (23) Are sentences short and clear? | |
| | (24) Would I be willing to have the story appear under my name? | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 6. He writes the feature story. | a. The student discusses the differences between the news story and the feature story.<br><br>b. Given a list of subjects, the student checks the ones that would be good subjects for a feature story and states why.<br><br>c. The student clips and mounts three feature stories and answer the questions:<br>(1) What device does the writer use to capture interest immediately. Where does the introduction end? Does the introduction contain any answers to the 5 W's of a lead?<br>(2) What is the purpose of paragraph 2? How does that paragraph relate to the story as a whole?<br>(3) What is the central purpose of paragraph 3? What organization does it have? Are there any sentences which do not seem to belong?<br>(4) What principle of organization is used in paragraph 4? How is the paragraph tied to the preceding paragraph?<br>(5) And what repetition is found in the concluding paragraph? To what previous paragraph does it relate?<br><br>d. The student writes a feature story on one of the following topics. His story interests, informs, and entertains the reader. (His organization will depend upon his subject and his purpose.)<br>* (1) An after school job<br>* (2) The opening of a new radio or TV studio<br>* (3) Tools of the trade<br>* (4) A personality profile (deals with more than outward appearance)<br>* (5) Changing careers<br>* (6) Personal accomplishment<br>(7) Anniversary (Easter, Christmas, birthday, etc.)<br>(8) (Teacher-made topics) | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 7. He writes a feature story based on an interview following correct techniques for interviewing and for writing the interview feature. | *a. The students arrange to have one of the best local reporters to conduct an interview before the class in order to demonstrate good interviewing techniques.<br><br>b. Students may take notes during the interview and write a brief interview story for diagnostic purposes.<br><br>*c. The students discuss the businesses, jobs and careers that are available in the community. Discuss the various career interests of students whose interest are not adaptable to the community.<br><br>*d. The student chooses a person representing his career interest and plans an interview.<br>Example:<br>(1) The judge of juvenile court<br>(2) The oldest doctor<br>(3) The director of the city youth center<br>(4) A teacher (one who is retiring)<br>(5) A coach at a rival school<br>(6) A salesman who recently was promoted because of his universal sales techniques<br>(7) President of a local department store<br>(8) The mayor<br>(9) and others<br><br>*e. In planning the interview, the student makes an appointment either by telephone or by letter. He arranges a time and place that are convenient for the interviewer. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | *f. In preparing for the interview, the student learns as much as possible about the person to be interviewed: his position, his accomplishments, his opinions, his likes and dislikes, etc. He learns as much as possible about the job the person holds. He considers the following questions:<br>1. About how many people work in this field?<br>2. Are these jobs in an expanding career area?<br>3. Are there any changes coming?<br>4. What exactly does the worker do?<br>5. Does the worker have to work closely with others?<br>6. What is unusual about the occupation?<br>7. Is it challenging? Why?<br>8. Is it satisfying? Why?<br>9. What are the special qualifications for the job?<br>10. How much education or training does a beginner need?<br>11. Does he have to have a license of any kind?<br>12. How does he go about getting this kind of job?<br>13. What are the advancement opportunities?<br>14. Are there related occupations in which many of the same skills are required?<br>15. Does the job affect personal life? | |
| | *g. In preparing for the interview, the student draws up a list of thought provoking questions. He (1) asks timely questions, (2) asks questions of local interest, (3) avoids embarrising questions, (4) avoids yes and no questions as much as possible, (5) asks questions that will bring out the desired information and (6) writes key words of questions at the top of the page of a small notebook so that he will not forget to ask important questions. | |
| | *h. The student conducts the interview. (1) He is on time, (2) He knows how to pronounce correctly the interviewee's name, (3) He introduces himself by stating clearly his own name and purpose, (4) He begins the interview promptly, (5) He is friendly and courteous and tries to make the interviewee feel that he is interested in him as well as in what he has to say, (6) He avoids interrupting the interviewee and asks questions that will allow the interviewee to do most of the talking, (7) He observes the interviewee's facial expressions, mannerisms, and gestures. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | (8) He takes notes and has them verified before leaving, and (9) He thanks the person for the interview. | |
| | *i. The student writes the interview. (1) He selects and evaluates his notes carefully, (2) He includes only interesting pertinent material and avoids the obvious and such sterotype information as favorite foods, colors, TV actors, etc., (3) He follows the order of decreasing importance (usually the dominant impression the interviewee left will be a good beginning), (4) He may begin with a direct or indirect quotation but a background, descriptive, or some other novelty lead is more effective, (5) He bridges the gap between the lead and the first paragraph of the body, (6) He supports his lead in the body of the story (Interviews have no set pattern since they depend on the individuality of the interviewee and the originality of the interviewer.), (7) He does not include questions that he asked during the interview, (8) He avoids any reference to himself, (9) He weaves characteristic expressions, mannerisms or gestures into the story. He avoids paragraphs in which he describes personality. (10) He uses synonyms for said to avoid monotony and to suggest the attitude or personality of the interviewee. Synonyms such as laughed, smiled, chuckled, roared, help to convey a person's good humor and serve as transitional devices. | |
| 8. He writes editorials. | a. The student clips from the newspaper and mounts an example of each of the four types of editorials. (1) Editorial of interpretation, (2) Editorial of criticism, (3) Editorial of appreciation, commendation or tribute, (4) Editorial of entertainment. | |
| | b. The student labels each editorial and writes a one-sentence summary of the content. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | c. The student analyzes each editorial using the following checklist:<br>(1) Are the form and style appropriate to the content and purpose?<br>(2) Does it have a purpose and does it accomplish that purpose?<br>(3) Does it make the reader think?<br>(4) Does it reflect the writer's originality and ingenuity?<br>(5) Is the writer clear, vigorous, direct, and simple?<br>(6) Is the dictation exact, not ambiguous?<br>(7) Does the editorial reflect clear, logical thinking?<br>(8) Does it give evidence of accurate knowledge?<br>(9) Does it sound sincere?<br>(10) Does the opening sentences employ the principles used in any good sales letter?<br>(11) Are the paragraphs comparatively short?<br>(12) Is the editorial brief and pointed?<br>(13) Is the subject matter of significance?<br>(14) Does the editorial make its point without preaching?<br>He writes a brief discussion of each editorial commenting on how well or how poorly the editorial conforms to the checklist. | |
| | *d. The student writes an editorial on a matter that has significance to the student, the school, or the community.<br>(1) The police force would be more effective if the policemen received more money.<br>(2) That messy cafeteria<br>(3) No spirit here--<br>(4) The minority rules because the majority fails to vote.<br>(5) What is education?<br>(6) March of Dimes (Makes significant by using local example of a person who has received help.)<br>(7) thers | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 9. He writes special stories. | *a. The student writes human interest stories.<br>*b. The student covers speeches and writes speech stories.<br>*c. The student writes columns. | |
| 10. He demonstrates the ability to copy read. | *a. Given a copy of a draft story, the student uses copy reading symbols to correct the errors.<br>Suggested broad activities:<br>a. The class helps to prepare an issue of the school paper.<br>*b. The students volunteer to work on local newspaper.<br>*c. In reading a novel, drama, etc., students pretend they are reporters on the spot and report action through news stories. They comment on situations by writing editorials, features, etc. They draw cartoons depicting characters, or situations. | |

R. The Research Paper: In writing the research paper, the student demonstrates his ability to locate material, evaluate its worth, organize it logically, and present it in a properly documented form.

Career Concept: Career development requires a continuous and sequential series of preparations.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He uses the library facilities to do research. | NOTE TO THE TEACHER: (Practical research techniques have been taught previously; therefore, the special research paper unit is intended primarily for the college-bound student.)<br><br>a. The student explores the library to locate the tools and facilities for research.<br><br>Dewey Decimal Classification — Recordings — Micro-fiche<br>Card Catalog — Almanacs — Filmstrips<br>Reader's Guide — Reference books — Picture file<br>(Occupational, educational, financial)<br><br>b. Given a list of career "problems" that require his use of the major tools, the student searches to find "solutions" which he will later share with the class.<br>Example: The U.S. Dept. of Labor is lost among the shelves. Rescue it for immediate use.<br><br>The services rendered by the U.S. Employment Security Office are a mystery. Solve it!<br><br>c. The student prepares a library "career scavenger hunt" by submitting his own questions about careers or workers:<br><br>(1) Where can one learn to be a chiropractor?<br>(2) In which states can chiropractors not get a license to practice?<br>(3) What is an optometrist?<br>(4) What does a mud-engineer do?<br><br>Career Point to Stress:<br><br>The location, organization, and evaluation of materials are directly related to many occupational fields. | Warriner, John E. et. al. English Grammar and Composition II. Harcourt, Brace & World. Dallas: 1965. pp. 457-472.<br><br>Conlin, David and Herman, George R. Modern Grammar Composition 3. American Book Co. Dallas: 1967. pp. 247-294.<br><br>Tanner, Bernard R. English II. Addison-Wesley Publishing Co. Menlo Park, Calif. 1970. pp. 85-88.<br><br>Boggs, W. Authur "The Research Paper: Con and Pro." English Journal. Feb., 1958. |

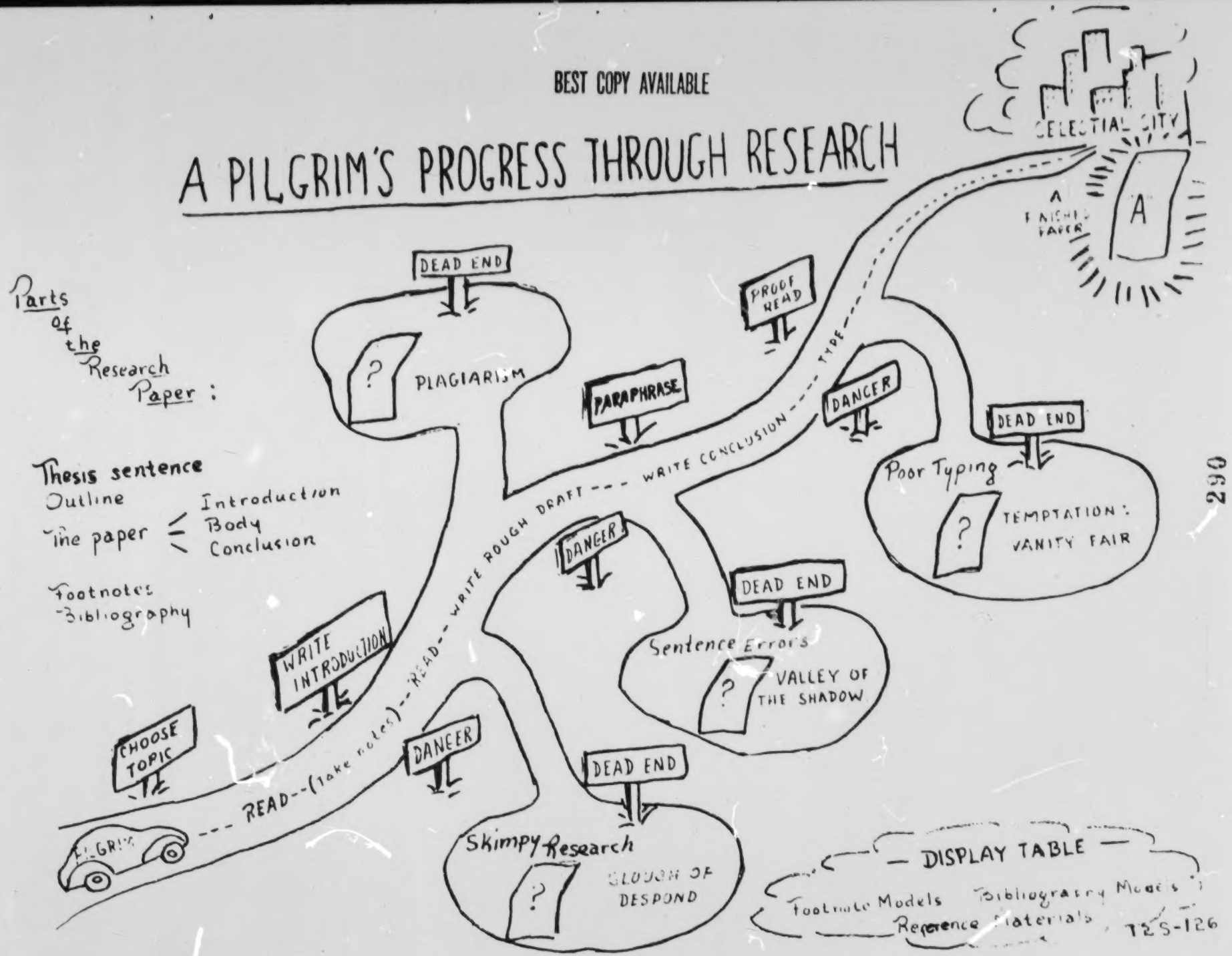
BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He follows directions and observes a time schedule in writing the research paper. | a. The student uses a personalized "progress packet" including a sequential plan of work, diagrams of research areas and library tools, examples of thesis statements, note and bibliography cards, and a dated check list to keep his own progress co-ordinated with that of the large "working organization".<br><br>b. The student uses a functional "research reference center" similar to that diagramed (on the following page).<br><br>*Career Point to Stress:<br>Rules, regulations, policies, and procedures affect all careers. | Hopke, William E.(ed.) The Encyclopedia of Careers and Vocational Guidance Vol. II. 1967 Doubleday & Company, Inc. Chicago, Ill. 1967. |

BEST COPY AVAILABLE

# A PILGRIM'S PROGRESS THROUGH RESEARCH



BEST COPY AVAILABLE

S. The student writes a research paper.

Career Concept: All careers require special preparation, and planning facilitates this preparation.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He locates sources of information on a variety of topics suitable for research. | NOTE TO THE TEACHER: (The student recognizes the distinctive qualities of the documented paper as they pertain to the intended reader, the writer's purpose, and the writer's responsibility. The student uses the basic techniques of citing and crediting authoritative opinion in a formal, documented paper.<br><br>a. The student uses the card catalog, Reader's Guide, and other references in the library and makes a list of available sources for each of the following topics.<br><br>*The cost of college technical training opportunities, advantages and disadvantages of junior college, Employment Security, labor unions in the United States, Beauty culture, the merchant marine, the modeling profession.<br><br>b. The student records in correct bibliographical form the necessary information concerning each reference. After reading a two-page reference for each topic, the student writes a précis, at least one-half page in length, in which he meets the standard criteria for this type of writing.<br><br>c. The students prepare a class bulletin board as follows:<br>(1) Bring to class quotations from famous persons about such topics as love, friendship, freedom.<br>(2) Make placards on which the quotation, the title of the selection, and the author are printed.<br>(3) Arrange the placards under the appropriate captions.<br><br>*Career Point to Stress:<br>Documentation of facts are essential for all research workers. | Kierzeh, John M. and Gibson, Walker. The Macmillan Handbook of English. The Macmillan Company New York: 1965.<br><br>Drier, Harry N. and Associates. K-12 Guide for Integrating Career Development into Local Curriculum.<br><br>Munson, Harold L. Guidance Activities for Teachers of English. Science Research Associates, Inc. Recorder No. 5-134, 1965. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He limits topics to allow scholarly consideration. | *a. The students discuss the procedure for limiting topics outlined below: | |

(General) → (Specific)

| Too broad | Still too broad | Narrow enough to begin |
|---|---|---|
| Automation | Effects of automation | Recent job loss from automation |
| Oliver Goldsmith | Oliver Goldsmith's failures | The career problems of Oliver Goldsmith |
| Incomes | Wages compared to salaries | Wages compared to salaries by occupation offering career preparation |

b. Given a scrambled list of broad and narrow topics, the student distinguishes between the general and specific.

G - (1) Books
S - (2) Shaw's humor
G - (3) Poetry
G - (4) The novel
S - (5) My definition of poetry
G - (6) Byron's life
S - (7) Byron's death
G - (8) Astronauts
S - (9) John Glenn's Flight
G -(10) George Bernard Shaw

c. The students discuss the suitability of the above topics as subjects for research.

BEST COPY AVAILABLE

Research

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He selects and limits a topic for research. | NOTE TO TEACHER: (Give the students a list of suitable broad topics. After giving time for consideration, ask students to indicate on a 4x6 card their 1st, 2nd, and 3rd choices. Permit changes in topics for about three days after library search has begun. Example: Charles Dickens Characters, Winston Churchill, Labor Problems in England.)<br><br>a. To limit the topic and charge with purpose, the student--<br>(1) Writes on the 4x6 card under his final choice<br>as a topic, (Charles Dickens' characters)<br>"My purpose is to show that _____."<br>(2) Fills in the broad topic choice and then writes the fact about the general topic that has impressed him most.<br>Result: My purpose is to show that some Charles Dickens' Characters express the author's own opinion.<br><br>NOTE: (The teacher, anticipating the directions that students' interest will run, jots questions under the statement and returns the following day:<br>Teacher's questions: Which characters? What opinions? Opinions about what? Why?<br>Students answers: Children, young ones. About human suffering. Social problems, poverty. Because of poverty.)<br><br>b. After the sentence is written: "(My purpose is to show that) Charles Dickens, who suffered from poverty in his childhook, created youthful characters in his novels to draw attention to social problems," the student draws a line through the "starter". (Result: Charles Dickens, who suffered....")<br><br>c. The student refines his "thesis statement" and subsequently builds his entire research project under it. (Note: The thesis sentence is an "umbrella" which must cover the entire research project.) | Brewton, John E. and et.al. Using Good English - E. Laidlaw Brothers, A Division of Double-day and Company, Inc. Atlanta, Georgia: 1966. pp. 134-136. |

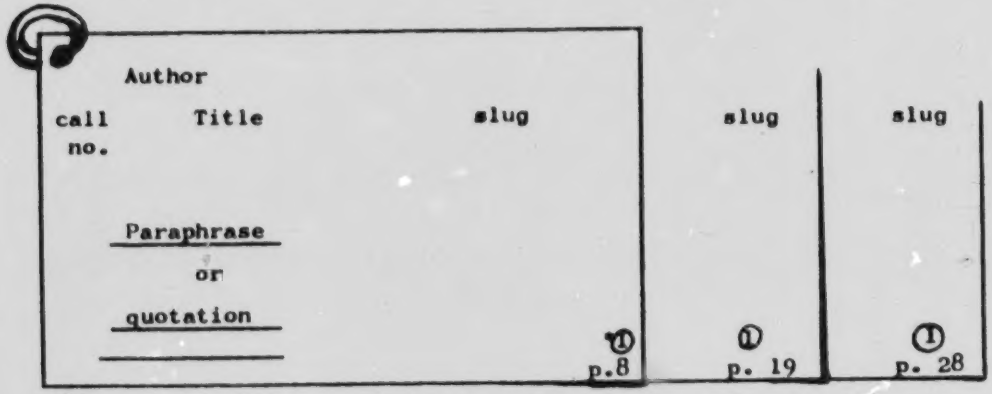
Research

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 4. He determines whether there is sufficient source material available. | NOTE TO TEACHER: (A review of reading skills would be benef.cial here. A community survey to determine primary research sources could precede research unit.)<br><br>*a. The student compiles a working bibliography of available sources from--<br>consulting the card catalog, skimming chapter heading of books, skimming subject headings in Reader's Guide, surveying resource persons, interviews, listing museums, civic centers, public displays, visiting chambers of commerce, state officers, federal offices and services.<br><br>b. The student finds at least five rich sources of information before he pursues a particular topic.<br>(Note: Once the topic is decided, the student must feel obligated to pursue his chosen subject even though problems will arise.)<br><br>c. The student formulates a preliminary outline, which will become the finished "skeleton" of the paper, as follows:<br>(1) The student asks: What about (topic) --have I learned?<br>--do I expect to learn?<br>(2) The student writes his answers as [illegible] outline headings. "Winston Churchill's hobbies," using general topic the student asks, "What about Churchill's hobbies have I learned?<br>*(3) The student writes his answers: I have learned what they were (I)<br>his attitude toward them (II)<br>what they did for him (III)<br>what he said about them (IV)<br>(4) The student uses the same procedure to add sub-topics and details. | |

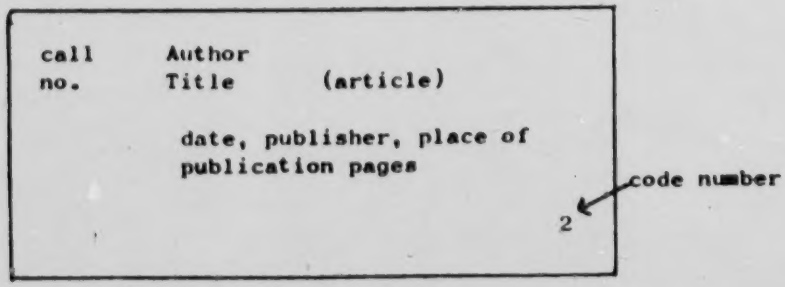
294

BEST COPY AVAILABLE

Research

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 5. He takes complete and accurate notes of investigations, readings, and sources on note and bibliography cards. | NOTE TO THE TEACHER: (Note-taking procedures are reviewed here.)<br><br>a. Students <u>paraphrase</u> usable material on only <u>one</u> side of 4x6 note cards. Also on these cards, he places the call number or location of the source, page number (s), volume no. author, title, publisher, date of publication, date of periodicals, and a "slug" (key phrase telling what part of the outline this information develops.) Personal interviews must be noted in a similar manner.<br><br>b. The student quotes directly on the cards the exact words which he thinks he may want to use verbatum. Note: (Review quoting directly and paraphrasing here. The sign of direct quotations are quotation marks. This material may be paraphrased later, but students must realize that to save time many pages of reading can be paraphrased on few note cards. A code number or letter in the lower right corner can save time when more than one card is written from the same source. It is necessary to repeat only the code number for each card, since the information for footnotes and bibliography entries can be obtained from the bibliography card.)*<br><br>  <br><br><br>*1 (Bibliography card catalog full documentary information.) | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Note cards (cont.) | c. Students punch holes in cards and insert rings for security and easy manipulation.<br><br>d. The student writes on bibliography cards all information needed for the footnotes and bibliography. Note to teacher: Review and reinforce mechanics and procedure for documentation and discuss plagiarism. | |
| 6. He refines his outline, checking for logical order of content, parallelism, and consistency of form. | a. The student reviews sentence and topic outlines, paying special attention to parallelism and balance.<br><br>b. The student reviews the standard methods of numbering, lettering, and punctuating outlines.<br><br>c. The student arranges the topics of his outline to determine the direction that his paper will take. | |



BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 7. He organizes the material collected by sorting and arranging note cards with the outline. | a. The student finds a large, secluded place to work. Using the outline as a guide, he first stacks all cards according to main outline headings. He then checks cards of each stack to determine that each contains information that supports or develops the main idea in the outline. Finally, he arranges the cards to correspond to the planned order that the outline indicates.<br><br>(Note: Cards may be replaced on the ring with bibliography cards being marked and put last.)<br><br>b. The student pays special attention to the material designated for the introduction, which is an expansion of the thesis statement, and the conclusion, which is a restatement of the controlling idea. The conclusion includes an account of discoveries, generalizations, inferences, and strong summarizing assertions resulting from the student's research experiences.<br><br>c. Using the above procedure, the student detects and researches to strengthen weak areas. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 8. He writes a rough draft of his paper. | a. The student uses what he has learned about sentence construction, paragraphing in expository writing, and appropriate mechanical devices when writing his rough draft. (A review of punctuation and usage is indicated here as needed.)<br><br>b. When weak spots in content are observed, the student reinforces the topics outlined through further research.<br><br>c. The thesis sentence is expanded into an introductory paragraph which states the purpose of the paper and indicates the direction of its development. (Ask and answer the questions, Why? How? When? To what extent? etc.)<br>The outline is used as a guide for the sequence of paragraphs in the body of the paper. These paragraphs should be "bridged" together with the use of transitional devices that refer to the preceding paragraph as follows:<br><br>Winston Churchill's [key hobbies] Introductory paragraph<br><br>[next paragraph (another hobby which)] → [(yet another hobby)]<br><br>[(finally, the hobby] → [Churchill's (hobbies on the whole)]<br><br>Concluding paragraph | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | d. The student gives special attention to the following:<br>(1) The ellipsis (..., ....) indicating that something has been omitted.<br>(2) Long and short quotations, (Usually Fewer than 5 lines are double-spaced and enclosed with quotation marks. Five lines or more are single-spaced and indented.)<br>(3) Documentation:<br>The superscript is a number or another marking which indicates that an explanation note or a source of material is located outside the body of the paper.<br>The footnote is the explanation of the material cited. The explanation may be at the bottom of the page, at the end of a chapter, or at the end of the paper.<br>(4) Plagiarism (unauthorized use of another author's material). | Kierzek, John M. and Walker Gibson. The Macmillan Handbook of English. New York: The Macmillan Co., 1965. pp. 149-201. |
| 9. He recognizes and uses special abbreviations in written research. | a. Given the following list of abbreviations, the students use dictionaries to determine the significance of each in regard to reporting research:<br>ibid. ed. sic.<br>loc. cit. etc. vol. or vols.<br>op. cit. f. or ff.<br>et. al. p. or pp. | |

Research

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 10. The student revises his research paper. | a. After the student has written the rough draft of his paper, he carefully revises his composition before making the final copy. Attention should be given to both content and form.<br><br>b. The student uses a check-list of common errors to make needed corrections:<br><br>sentence fragment<br>comma fault, splice<br>choppy or awkward sentences<br>dangling modifiers<br>faulty word order<br>faulty parallelism<br>lack of agreement<br>tense shift<br>errors in case<br>faulty reference of pronouns<br><br>c. The student rewrites sentences to improve clarity and variety.<br><br>d. The student exchanges his rough draft with another to check punctuation and capitalization errors.<br><br>e. The student uses a model manuscript form to type or write his final copy. | Asmot, Paul J. Composition Check-list 500, Composition Aids, Benson, Minn.<br><br>Hook, J. N. The Teaching of High School English. Ronald Press, New York. |

300

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 11. He prepares a bibliography. | NOTE TO THE TEACHER: The student separated his bibliography cards from note cards when he began the rough draft of his paper. He now lays the cards in an alphabetized column simulating a bibliography. Subsequently, the entries can be copied according to specifications of the chosen authority. Students will understand at this point the value of having kept accurate information on bibliography cards as research progressed.<br><br>a. The student lists all sources (ideally including a variety of library materials and primary sources such as interviews) according to the specifications of the authority agreed upon.<br><br>b. The student checks to determine that his bibliography contains only sources that were actually cited in the footnotes of his paper.<br><br>c. The student proofreads to correct errors in punctuation, indentation and spacing of his bibliography. | Guth, Hans P. and Schuster, Edgar H. *American History Today 10.* Webster Division McGraw-Hill Book Co. Dallas: 1970. pp. 354-358.<br><br>Polluck, Thomas Clark et. al. *Our English Language.* The Macm[illegible]n Co. New York: 1961. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 12. He arranges the completed research paper in its final form. | NOTE TO THE TEACHER: Using large posters or an overhead projector and transparencies, review with students the details of the manuscript forms that are to be observed including spacing, indentions, numbering of pages, and acceptable means of correcting errors. | John Mellie et.al. Building Better English 9. Harper and Row Publishers. New York: 1965. |
| | a. The student arranges the parts of his completed paper according to models provided. The following order is customary:<br>(1) Title page<br>(2) Statement of thesis and outline page<br>(3) Body (includes all charts andillustrations)<br>(4) Bibliography<br>Whether to place the completed paper in a binder is a matter of individual choice. | Conlin, David A. and Herman, George R. Modern Grammar and Composition 3. American Book Co. Dallas: 1967. |

302

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 13. He proofreads the finished paper. | NOTE TO TEACHER: The student is responsible for the content and form of the final paper.<br><br>a. The student views models illustrating acceptable ways of correcting errors in typing or minor slips in mechanics.<br><br>b. As the student submits his finished paper, he reflects upon the entire research experience in view of the following questions:<br><br>(1) Am I proud of this finished product?<br><br>(2) Does this paper represent my best effort?<br><br>*(3) If this piece of work were a requirement of my job, would it (the finished paper) constitute a recommendation for a promotion?<br><br>NOTE TO TEACHER: Many teachers require that note cards and rough drafts be submitted with the finished paper. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | NOTE TO THE TEACHER: The following section on using grammatical principles correctly is inserted at this point for the teacher to use diagnostically. The grammar should be related directly to the writing that the student does. If the teacher finds that the student needs more activities than are provided here, refer to the preceding guide and the textbook. Excellent activities and lists of sources can be found in the books listed at the right. | J. N. Hook<br>The Teaching of High School English, 2nd ed.<br>The Ronald Press<br>New York: 1959.<br><br>Wolfe, Don M.<br>Creative Ways To Teach English.<br>The Odyssey Press Inc.<br>New York, N.Y.: 1966<br>(pages 141-237).<br><br>N.C.T.E. (The Commission on the English Curriculum)<br>The English Language Arts in the Secondary School.<br>Appleton - Century - Crofts, Inc.<br>New York: 1956. |

BEST COPY AVAILABLE

T. The student uses grammatical principles correctly in written language.

Career Concept: Education and individual potential interact to influence career development.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He uses nouns and pronouns correctly. | a. The student recognizes the kinds and classes of nouns;<br>Example: (1) common and proper<br>(2) abstract and concrete<br><br>b. The student substitutes a pronoun for the nouns in given sentences.<br><br>c. The student recognizes person case, and number of personal pronouns.<br><br>d. The student finds personal (and compound personal) pronouns and the antecedent of each pronoun in a given group of sentences:<br>Example: After John and his father had sanded the table, they refinished it.<br><br>e. The student lists the indefinite pronouns.<br><br>f. The student lists the demonstrative pronouns and demonstrates that he knows they refer to a definite person, place, or thing, by writing sentences.<br><br>g. The student recognizes interrogative pronouns in a given group of sentences.<br><br>h. The student recognizes the pronouns used to relate a clause to some other word in the sentence are relative pronouns in a given group of sentences.<br><br>(To reinforce - give students a group of sentences containing all kinds of pronouns. Have students list the pronouns and tell what kind each pronoun is.) | Tanner, Bernard R. et al. English II. Addison-Wesley Publishing Co. Menlo Park, Calif. 1970.<br><br>Guth, Hans P. and Schuster, Edgar H. American English Today. Webster Division/ McGraw-Hill Book Co. Dallas: 1970.<br><br>Polluck, Thomas Clark et. al. Our English Language. The Macmillan Co. New York: 1961.<br><br>Tanner, Bernard R. et. al. English 9. Addison-Wesley Publishing Co. Menlo Park, Calif. |

Grammar

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He uses verbs correctly. | a. The student recognizes the five governing properties of verbs.<br>(a) tense (b) person (c) number (d) mood (e) voice.<br>b. Given sentences with the verb in the active voice, students writes the verb in the passive voice (or vice-versa).<br>c. Given a group of sentences with the verb and its modifiers underlined, the student rewrites the sentence replacing the underlined words with a single verb that has the same meaning.<br>d. The student differentiates between transitive and intransitive verbs in a given group of sentences.<br>e. Given selected sentences, the student recognizes verbs in the active voice and verbs in the passive voice.<br>f. The student writes sentences using the following forms: (1) transitive verb, (2) intransitive verb, and (3) linking verb.<br>g. Given a list of sentences, the student underlines the progressive forms of the verb.<br>h. Given a list of sentences, the student underlines emphatic forms.<br>i. Given a list of sentences, the student tells the tense of each verb:<br>(a) present, (b) historical present, (c) past, (d) future, (e) all perfect tenses, and (f) progressive forms in chosen sentences. | Warriner, John E. et. al. English Grammar and Composition 10. Harcourt, Brace and World Inc. Dallas: 1965.<br><br>Brewton, John E. et. al. Using Good English. Laidlaw Brothers Publishers, Dallas: 1966.<br><br>John Mellic et. al. The New Building Better English. Harper and Row Publishers. New York: 1965.<br><br>Pollock, Thomas C. et. al. The Macmillan English Series II. The Macmillan Co. New York: 1964. |

306

Grammar

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He recognizes the mood of the verb. | a. Given a list of sentences, the student writes the verb and tells whether it is in the indicative, subjunctive, or imperative mood.<br>b. The student lists the uses of each mood. | Warriner, John E. et. al. English Grammar and Composition. Harcourt, Brace and World Inc. New York: 1958. |
| 4. He uses verbals correctly. | a. The student recognizes verbals in written material.<br>b. The student underlines verbals in given sentences and labels each verbal as (1) participal, (2) gerund or (3) infinitive.<br>c. The student writes sentences that contain each of the following kinds of phrases: (1) participal phrase, (2) gerund phrase, and (3) infinitive phrase.<br>d. The student explains orally how the sentences were improved with the use of verbals. | Wolf, Don M. and Josie Lewis Enjoying English 10. L. W. Singer Co. - Division of Random House Inc. Dallas, Texas: 1966. |
| 5. He recognizes the parts of speech. | a. Given sentences with underlined words, the students label each as one of the following: (1) Noun, (2) Verb, (3) Adjective, (4) Adverb, (5) Preposition, (6) Conjunction, (7) Pronoun, and (8) Interjection.<br>b. The student prepares a poster or chart showing that the same word may serve as many parts of speech. | Tanner, Bernard R. et. al. English 8. Addison-Wesley Publishing Co. Manlo Park, Calif. 1970. |

Grammar

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 6. He recognizes and uses parts of the sentences. | a. Given selected sentences, the student names the complete subject and predicate. | Wolfe, Don M. and Lewis Joice. Enjoying English 9. The L. W. Singer Co. Division of Random House Inc. Dallas: 1964. |
| | b. Given selected sentences, the students label the following sentence parts: (1) direct object, (2) objective complement, (3) indirect object, (4) subjective complement, (5) object of preposition, (6) appositive, and (7) nominative absolute. | |
| | c. The student recognizes simple, compound, complex, and compound-complex sentences in written material chosen by the teacher. | Warriner, John E. et. al. English Grammar and Composition. Harcourt, Brace & World Inc. Dallas: 1965. |
| | d. The student recognizes adjective clauses, adverb clauses and noun clauses in written material chosen by the teacher. | |
| | e. The student writes sentences that contain nouns used as each of the following: (1) subject, (2) direct object, (3) indirect object, (4) subject complement, and (5) appositive. | |
| | f. The student writes sentences using the following types of clause: (1) independent or principal, (2) dependent or subordinate | |
| | g. The student writes compound, complex and compound-complex sentences. | |
| | h. The student writes sentences using correctly the comparative and superlative forms of adverbs and adjectives. | |
| | i. The student writes sentences using prepositional phrases and underlines each phrase. | |
| | j. The student recognizes errors in the use of nouns, pronouns, adjectives, adverbs, and verbs in written material. | |
| | k. The student recognizes sentence fragments, run-on sentences, relationships between clause and parallel structure in written material. | |

BEST COPY AVAILABLE



| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | l. The student writes a paragraph using the following kinds of sentences and sentence elements: (1) compound sentence, (2) complex sentence, (3) compound-complex sentence, including a participal phrase, a gerund phrase, an infinitive phrase, and an independent clause.<br><br>m. The student writes a paragraph in which he uses correctly the following grammatical forms. He underlines and identifies each form that he uses. (1) Transitive verb, (2) Intransitive verb, (3) Linking verb, (4) Subject, (5) Direct object, (6) Indirect object, (7) Subjective complement, (8) Appositive, (9) Comparative form of an adjective or adverb, (10) Superlative form of an adjective or adverb and (11) at least two prepositional phrases.<br><br>*Career Point to Stress:<br><br>Correct grammatical usage in writing may be the only means of evaluation by a prospective employer. | |

SPECIAL COURSES

RESOURCES

SUPPLEMENTARY CAREER ACTIVITIES

LAGNIAPPE

A. The student studies classical and Nordic mythology to understand the allusions, themes and motifs that recur in Occidental literature.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He identifies characters and events. | a. The student identifies the various creation theories, especially the Greek view.<br>b. The student identifies the major Greek and Roman gods and goddesses.<br>c. After reading selections such as The Iliad, The Odyssey, and Jason and the Argonauts, the student analyses the influence of the gods in the lives of men. | Heroes, Gods, and Monsters of the Greek Myths. Spoken Arts, Inc., 310 North Ave., New Rochelle, N.Y. 10801.<br><br>A Treasury of Greek Mythology. 3 vol. CMS Records, Inc. 14 Warren St. N.Y.C. 10007. |
| 2. He identifies and interprets literary legends. | a. The student identifies the characters and events in the Arthurian legends, Robin Hood stories, the Oriental legends, and the Wonder myths.<br>b. The student uses the legends and myths to interpret allusions, themes, and motifs which continually recur in occidental literature.<br>c. The student compares or contrasts a Nordic myth or an Arthurian legend with the modern treatment of well-known myths.<br>d. The student identifies modern critics' tendencies to find underlying myths in literature. | The Twelve Labors of Heracles and Other Adventures. Caedmon Records, Inc. 505 8th Ave. N.Y.C. 10018.<br><br>Homer: The Iliad and the Odyssey. Spoken Arts, Inc. 310 Nort Ave. New Rochelle, N.Y. 10801.<br><br>The Fables of Aesop Fables from Aesop. Spoken Arts, Inc. 310 North Ave. New Rochelle, N.Y. 10801. |

3111

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Mythology (cont.) | Additional Activities<br><br>1. Read classical myths and legends either from Bulfinch's Mythology or from Edith Hamilton's Mythology. (Be sure you can identify the major Roman and Greek gods and goddesses.)<br><br>2. Read and discuss in group participation The Odyssey. Analyze the role of the gods in the lives of men.<br><br>3. List ways in which the Greek gods sometimes behaved like mortals.<br><br>4. View the films on The Odyssey and discuss.<br><br>5. Discuss the effects of oracles and prophets in the lives of humans.<br><br>6. View the filmstrips on Greek mythology. Afterwards within group discussion, list points which prove this statement: The myth is the embodiment of religion in ancient cultures. Also point out how Greek mythology differs from that of earlier cultures.<br><br>7. Choose one of the Greek gods or goddesses for an in-depth study which includes how he originated, what human characteristics he had, etc. (This may constitute either an oral or written report.)<br><br>8. Either in group discussion or in writing, compare creation theories of mythology to creation as presented in the Bible.<br><br>9. List similarities and differences between heroes of today and Greek heroes, asking yourself if we revere the same types of people.<br><br>10. Read and discuss readings of Arthurian legend.<br><br>11. Participate in a large group, in-depth study of the term "chivalry" and its importance to Arthurian legends. Besides doing outside readings, collect pictures, shields, armor , coat of arms, etc. Coordinate your efforts into a well-structured large group presentation. | Stories from the Arabian Nights. Spoken Arts, Inc., 310 North Ave., New Rochelle, N.Y. 10801.<br><br>Books<br>Evslin, Bernard, Dorothy Evslin and Ned Hoopes. Scholastic Book Services New York.<br><br>Asimou, Issaac. Words from the Myths Houghton Mifflin: Boston, 1961<br><br>Bulfinch, Thomas Bulfinch's Mythology Thomas Y. Crowell: New York.<br><br>Potter, Robert R. Myths and Folk Tales Around the World Globe, 1963.<br><br>Graves, Robert Greek Gods and Heroes Dell, 1960. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Mythology (cont.) | 12. Compare in oral discussion or in writing the concept of love in Arthur's time with the concept of love today. | Grant, Michael. Myths of the Greeks and Romans. World Publishers: New York, 1962. |
| | 13. Study the names of the constellations and their relationship to mythology. | |
| | 14. Read materials and learn about some of the early Mediterranean gods, such as the Phoenician or Egyptian deities. Write a paper or give an oral presentation illustrating the effect of these gods on Greek mythology. | Graves, Robert. The Greek Myths Pengiun Books: Baltimore, 1955. |
| | 15. Study a play or painting done during the Renaissance (or any other period) which is based upon a Greek myth. Write a paper comparing the play or painting to the myth. (You might compare the two versions of the story.) | Hamilton, Edith. The Greek Way to Western Civilization. New American Library New York, 1940. |
| | 16. Keep a notebook in which you record English words and phrases that stem from Greek mythology. | Hamilton, Edith. The Greek Way to Western Civilization New American Library: New York, 1918. |
| | 17. Compose a football team using gods as players and explain your reasons for placing each god at a particular position. (You could have opposing teams of Greek and Roman gods.) | Hays, H.R. In the Beginning G.P. Putnam's Sons: New York, 1963. |
| | 18. Draw illustrations of the gods and goddesses. | |
| | 19. Trace the use of mythological names in astrology. This could be either an oral or written report. | Rose, H. J. A Handbook of Greek Mythology. E.P. Dutton New York, 1959. |
| | 20. Write a paper or give an oral presentation in which you compare the Greek story of the creation of woman to the Biblical version, explaining how womanhood is viewed in each. | |
| | 21. Write a paper on the festivals celebrated by ancient Greeks. | |
| | 22. Read some Greek plays and report on them. | |
| | 23. Explore African folk tales and mythology and report on these. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Mythology (cont.) | 24. Study voodoo, its origins and effects. This could prove suitable for a large group presentation.<br>25. Study the psychology of voodooism, prophecy, and witchcraft.<br>26. Set up a mock Arthurian court. Within a group, assign students to be different knights of the Round Table. Select an offender to be brought before the court and carry out his trial.<br>27. Write a paper on one Arthurian character after doing an in-depth study. Suggestions include Sir Gawain, Merlin, Guinevere, Lancelot, and Sir Galahad.<br>28. Compare the Greek hero story of Theseus with English hero King Arthur.<br>29. Make a chart showing "Beasts of the Zodiac," such as the one in Jacobson, The First Book of Mythical Beasts.<br>30. Make posters showing constellations such as Hercules, Orion, Pegasus, or Perseus.<br>31. Compare the Norse hero Sigurd in the "Volsunga Saga" with the German hero Siegfried in the "Nibelungenlied."<br>32. Discuss the reasons why some stories are called myths when they are associated with men who actually existed. (Daniel Boone, David Crockett, John Chapman, etc.)<br>33. Compare one of the myths or folk tales which you have read about an American hero with a biography that you have read about him.<br>34. Invent a story similar to one of the Aesop's Fables to explain a familiar saying such as "A penny saved is a penny earned" or "He who laughs last, laughs best." | Schwab, Gustav. Gods and Heroes: Myths and Epics of Ancient Greece. Fawcett World Library: New York, 1965.<br>Upsdike, John. The Centaur Knopf: New York, 1963.<br>Greece. Fawcett World Library: New York, 1965.<br>Recordings<br>"The Golden Age of Greece." mp 52 min 16 mm.<br>"The Gods of Mt. Olympus." fs with 1-12" lp.<br>Films<br>"Myths and Legends of Ancient Greece and Rome." |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Mythology (cont.) | 35. Compare the adventures of Ulysses with those of Aeneas.<br><br>36. Draw a replica of Ulysses's ship or some other object associated with a myth or hero story.<br><br>37. Write a short myth to explain the origin of some familiar object or phenomena such as the first car, the first rose, or the first snow.<br><br>38. Read and report on the Greek and Roman myths about romances:<br><br>"Atlanta's Race"<br>"Cupid and Psyche"<br>"Echo and Narcissus"<br>"Appollo and Daphne"<br>"Peramus and Thisbe"<br>"Melanger and the Wild Boar"<br>"Orpheus and Eurydice"<br><br>39. Read stories about:<br><br>Rip Van Winkle<br>Johnny Appleseed<br>Paul Bunyan<br>David Crockett<br>Daniel Boone<br>Pecos Bill<br>Joe Magarac<br>Mike Fink<br>John Henry<br>*Make a report on the above stressing qualities on skills that made each famous.<br><br>40. Discuss the similarity of the deities' actions with those of man. Discuss their physical form. Why is it true that man created his gods in his own image?<br><br>41. Learn more about words used to name the musical instruments such as the one on the Belle of Louisville. Find the derivation of Calliope in the dictionary. What can you tell about these words: cereal, geography, museum, siren, panic, and janitor?<br><br>42. Make a poster to represent a product or word which has an allusion to mythology.<br><br>43. Compare the various myths which explain the beginnings of the seasons. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Mythology (cont.) | 44. Make a chart of the different gods showing their similarities.<br>45. Relate the problems of early man and show how he solved them through mythology.<br>46. Contrast modern man's knowledge of the universe with that of ancient man's.<br>47. Read a novel or play listed below and report on the allusions to mythology. | |

| | |
|---|---|
| TWELFTH NIGHT | Shakespeare |
| AS YOU LIKE IT | Shakespeare |
| MIDSUMMER NIGHT's DREAM | Shakespeare |
| FAR FROM THE MADDING CROWD | Hardy |
| THE LAST OF THE WINE | Mary Renault |
| DRAGON SEED | Pearl S. Buck |
| A CONNECTICUT YANKEE | Mark Twain |
| PUEBLO INDIAN FOLK STORIES | C. F. Lummis |
| IDYLLS OF THE KING | Alfred Tennyson |
| DON QUIXOTE | Miguel DeCervantes |
| THE GORGON'S HEAD | Nathaniel Hawthorne |
| THE ADVENTURES OF JOHNNY APPLESEED | Henry Chaplin |
| ADAM BEDE | George Elliot |
| THE EARTHLY PARADISE | William Morris |
| CUSTOM OF THE COUNTRY | Edith Wharton |
| TALE OF TWO CITIES | Charles Dickens |
| THE WONDER BOOK | Nathaniel Hawthorne |
| COUNT OF MONTE CRISTO | Alexander Dumos |
| WESTWARD | Kingsley |
| IVANHOE | Scott |
| LITTLE WOMEN | Louisa Mae Alcott |
| THE MARBLE FAUN | Hawthorne |
| MERCHANT OF VENICE | Shakespeare |
| THE KING MUST DIE | Mary Renault |
| BULLS FROM THE SEA | Mary Renault |
| HAMLET | Shakespeare |
| PARADISE LOST | Milton |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Mythology (cont.) | MYTHOLOGY OF WESTERN WORLD<br><br>Background Outline<br><br>(Some Earliest Answers to Basic Questions)<br><br>A. The creation of the universe<br>1. Greek and Roman<br>2. Norse<br>3. Celtic<br>4. Jewish<br>5. American Indian<br>6. Oriental<br><br>B. The creation of man<br>1. Greek and Roman<br>2. Norse<br>3. Celtic<br>4. Jews<br>5. American Indian<br>6. Oriental<br><br>C. Man's search for identity<br>1. Greek and Roman<br>2. Norse | |

B. The student studies the background of the Bible, the various types of literature in the Bible, and some of the Biblical allusions that appear in western literature.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He demonstrates his knowledge of the background and structure of the Bible. | a. The student traces the development of the Bible from its origins to its present form.<br><br>b. The student identifies the major characteristics and events in early Jewish and Christian history. | Films:<br>The Bible as Living Literature.<br><br>The Dead Sea Scrolls<br><br>Biblical Masterpieces<br>Psalm 139 mp 30 min 16 mm b/w.<br><br>Book of Judith, Ruth<br>rec 1-12" 1p<br><br>Psalms and David<br>rec 1-12" 1p. |
| 2. He demonstrates his understanding of the types of literature present in the Bible. | a. The student identifies characteristics of narratives in selected Biblical passages.<br><br>(1.) He lists major events taken from the books of Genesis through Exodus as history.<br><br>(2.) He identifies accounts of major personalities in both testaments as biography.<br><br>(3.) He writes in his own words selected accounts of events involving such major characters as Joseph, David, Samson and Delilah, and David and Goliath. He uses appropriate techniques used in narration for this activity.<br><br>b. The student identifies the characteristics of the essay in selected New Testament epistles.<br><br>c. The student identifies the major poetic qualities in selections from the books of Job through the Songs of Solomon.<br><br>d. The student lists characteristics of the allegory in the parables of the New Testament.<br><br>e. The student describes in a composition the major features of symbolism in the Book of Revelations. (Apocalypse) | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He identifies Biblical allusions which appear in given selections. | a. After reading Bunyan's Pilgrim's Progress, Milton's Paradise Lost, Eliot's "Ash Wednesday," Lindsey's "Proclamation," or Steven's "Sunday Morning," the student lists at least ten examples of Biblical allusions appearing in the selections.<br><br>b. The student writes a paper offering explanations for the author's use of the allusions.<br><br>ADDITIONAL ACTIVITIES:<br><br>(1) Draw an outline map of the Ancient Near East showing points of study such as Egypt, Caanan, Mt. Sinai, Red Sea, etc.<br>(2) Write a character sketch of an Old Testament patriarch, judge, king, prophet, etc.<br>(3) Compare and contrast the story of Saul with that of Macbeth.<br>(4) Prepare a simple family tree tracing Biblical characters from Abraham to David.<br>(5) Draw or paint pictures illustrating Biblical characters or events.<br>(6) Using selected portions of Proverbs, Psalms, and Song of Solomon, identify figures of speech and poetical sound devices.<br>(7) Listen to Old Testament stories on cassettes and prepare a written summary. | |

619

3. The student surveys the mass media.
Career Concept - Environmental variability [illegible] study.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He identifies main functions of the newspaper. | *a. The student examines free press concept in the U.S. and foreign countries and compares laws with practice. | |
| | *b. When reading, writing, viewing, or listening, the student isolates editorializing as opposed to factual accounts. He lists not only obvious opinion, but also use of slanted words, exclusion of points, and fallacious arguments. | |
| | *c. After examining the criteria for a good newspaper as listed by the Associated Press Managing Editors Association, the student applies this criteria to one of his choice and submits a written evaluation of the paper. | |
| 2. He reads ads in light of the relationship between advertising and society. | *a. The student identifies the basic drives and desires to which advertising appeals. | |
| | b. The student identifies common propaganda devices, such as fallacies, generalities, slanted words, in three media and compares them with reasonable appeal. | |
| | *c. The student writes an advertisement with flexible grammar and imaginative vocabulary that offers reasonable appeal. | |
| | d. The student identifies mores determining good taste and offensive ads. | |
| 3. He examines the communication functions of radio and television as well as their entertainment functions and makes an evaluation of them. | *a. The student compares the appeal of radio and television among children, teenagers, and adults. | |
| | *b. After using radio and television newscasts to complement paper reading, the student identifies extra material used in broadcasts. | |
| | *c. The student itemizes programming differences in a radio newscast, interview, disc jockey program, and a television newscast, humor show, and sportscast. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources |
|---|---|---|
| | *c. After reading codes set up by the broadcasters, the student applies these codes to three types of programs and writes an evaluation of each program. | |
| d. He considers films objectively, apart from entertainment value. | a. The student prepares a list of criteria with which students in class have been accepting and rejecting entertainment films. | |
| | b. The student applies acceptable criteria to an entertainment film and writes his assessment. | |
| | c. The student compares old movie codes to those recently adopted, using at least two movies in the analysis. | |
| e. He compares the effect of make-up, material and tone of selected magazines. | *a. The student denotes differences between a condensed article in Reader's Digest and the original article. | |
| | b. The student reads and identifies main features of a specialized periodical selected by the individual. | |
| | *c. The student discerns and denotes the level of accuracy of reporting in such magazines as True and True Confessions. | |
| | d. The student interprets a news story told in Life magazine through photos and captions. He does this in a 2-3 page composition. | |
| | *e. The student writes a comparison of a quick newspaper summary of an important news event with a thorough magazine report of the same event. | |
| f. He sees the electronic devices as having mass communication qualities. | *a. After a brief introduction to a cursory history of electronics and its effects in our society, the student investigates and reports on at least three electronic devices which have an effect on mass communication. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | * b. Using appropriate material, each student selects outside of class one familiar object based on electronics and presents to his peers in class a description and explanation of this particular media phenomenon. | |

D. The student studies Shakespeare to understand the elements which combined to make "The Bard" a major playwright, to appreciate his place in the history of drama, to formulate criteria for evaluating contemporary dramatic presentations, and to recognize the universal quality of great art.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He recognizes that Shakespeare explored profound ideas and dramatized human values. | Note to Teacher:<br>The material suggested in this section can be adapted to all levels that study Shakespeare. However, some of the activities should be reserved for advanced students who intend to make an intense study of the Shakespearean era, with emphasis on works of the Bard, the age in which he lived, the ideas (philosophies) which prevailed, the theater in which he worked, and the universality of his works. For an especially competent group, the inclusion of Shakespeare's eminent contemporaries, Jonson and Marlow, may be briefly introduced .<br><br>a. Students plan a "Roman Holiday", and through library research, films, and pictures, prepare a thorough background for the study of Julius Caesar. (Aim to simulate a Roman street scene including levels of society, art and architecture, costumes, food venders, orators, etc.)<br><br>b. Approaching Julius Caesar as a political play, students classify characters as pro-Caesar (supporters of an autocratic ruler) or pro-Brutus (supporters of a republic). Lines spoken by the commoners and to the commoners may be studied for political signifiance.<br><br>c. Having introduced Romeo and Juliet as a tragedy resulting from the "generation gap," students read the play and discuss the effects of a break-down in communication or the plot. Point out similarities and differences between social customs then and now. Discuss the Nurse and "comic relief."<br><br>*d. Students "populate" a bulletin board with Shakespeare's characters. Short sketches of their occupations and distinguishing personal qualities are added as reading progresses.<br><br>e. Students analyze Shakespeare's characters by discussing the following questions:<br><br>1. Can we show some pity for Macbeth in Act V?<br>2. Was Lady Macbeth's swoon in Act II real or feigned?<br>3. Is Lady Macbeth stronger than Macbeth in some scenes?<br>4. What is the real "tragedy" of the play? | Bateson, F.W., ed. The Cambridge Bibliography of English Literature. Cambridge, England, 1938.<br><br>Recordings:<br>The Three Ravens Songs by Alfred Deller.<br><br>Elizabethan and Jacobean Music Deller Consort Vanguard.<br><br>Shakespeare Songs and Consort Music Deller, RCA.<br><br>Dances of Dowland Julian Bream, luterist, RCA.<br><br>Life in Shakespeare's London, Spoken Arts N.Y. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Human values (cont.) | 5. What causes Macbeth's mental torture? Contrast the effects of evil on Macbeth and Lady Macbeth.<br>6. What insights into human nature does Macbeth give? | Recording: "Macbeth" Caedman Records, N.Y. |
| | f. Students build a model of the Globe theater. Use as focal point for a "radio" dramatization on tape of scenes from plays. Make a miniature of Shakespeare's birthplace, dolls dressed as Shakespearean characters, miniatures of London Bridge or of the Tower, etc. | "Men and Women of Shakespeare." |
| | g. Students compare Shakespeare's use of violence and the supernatural with that of present-day television and movie writers. | |
| | h. Students study Shakespeare's treatment of evil, suicide, the pathology of the mind, the theme of revenge, the common man, the misuse of power, and family problems. | |
| 2. He studies Shakespeare's unique use of language. | a. Students bring to class a record or tape of the background music for the recent movie of Romeo and Juliet. They read aloud appropriate passages from the play, using the music for background. | Tanner, B.R. and others. English 9 (Teacher's Ed.) Addison-Wesley Pub. Co., Menlo Park, Calif |
| | b. Student brings to class a record or tape of Tschiakovsky's Romeo and Juliet Suite and of background music for the movie of Romeo and Juliet. He explains to the class the specific scenes that he associates with passages of the music. The class discuss comparative reactions to the two musical selections and/or write papers explaining which selection they feel is better suited to the mood of the play. | Willen, Gerald, and Victor B. Reed A Casebook on Shakespeare's Sonnets Crowell, N.Y., 1964. |
| | c. Students create mock Elizabethan English as follows:<br>1. Substitute thee, thy, thine for personal pronouns. (See Julius Caesar, Act I, sc. 1 and 2)<br>2. Primary auxiliaries are changed to end with -st or -t.(wast, wert, shalt, wilt)<br>3. Verbs in present and past tense end with -th and -st. (Do becomes doth; die becomes diest.)<br>4. Pronunciation differences may be observed: ed's sounded as one syllable (truss'd); ed's pronounced as separate syllables (an armed knight). | The Speaking of Shakespeare's Verse Spoken Arts, New York. |

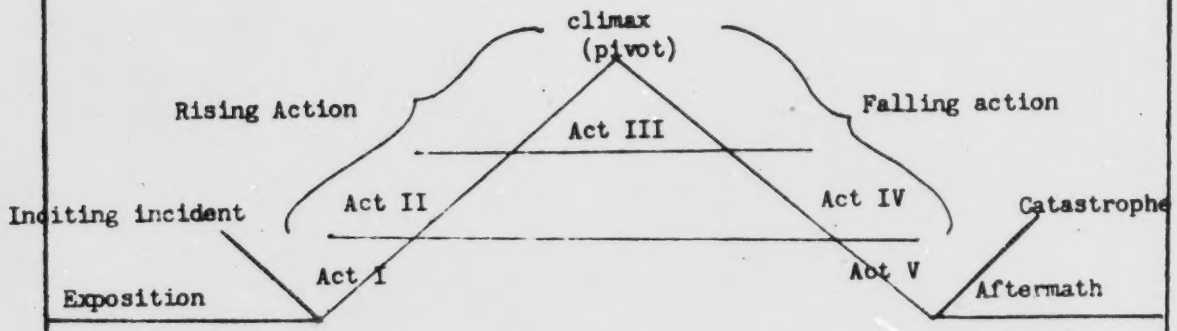
BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| **Language (cont.)** | 5. After observing passages in the plays, students formulate questions with appropriate answers in mock Elizabethan English. They follow through with dialogues (conversational). Set aside one day to speak as Shakespeare would have spoken (ex. "What Wouldst thou have me do").<br>6. The student takes a short scene from a familiar modern play and converts it to mock Elizabethan English.<br>7. The student writes a short original dialogue in mock Elizabethan English. He selects a scene in which thou can be used as a form of address in place of you.<br><br>d. Students list from books of famous quotations several of their favorites from Shakespeare. After considering phrases, word order, and meaning, students discuss reasons why the passages have continued to live.<br><br>1. Does it contain a universal truth about life?<br>2. Does it characterize human nature?<br>3. Is the imagery beautiful?<br>4. Are the spoken sounds pleasing?<br>5. Does it express a mystery of life?<br><br>3. The student thinks of occasions when someone might quote a suitable line or two from the play, Macbeth (or any other play he has studied). He memorizes the line and prepares to describe the situation to the class.<br>Example: "Fair is foul and foul is fair."<br>Regarding an umpire at a baseball game, I might say to a friend, "What an umpire! To him 'fair is foul and foul is fair.'" | Films:<br>"The England of Elizabeth" IFB.<br><br>English Literature: "The Elizabethan Period" COR.<br><br>Macbeth: "The Politics of Power" EBF.<br><br>Macbeth: "The Themes of Macbeth" EBF.<br><br>Macbeth: "The Secret'st Man" EBF.<br><br>Shakespeare: "Soul of an Age" MCG.<br><br>William Shakespeare: "Background for His Works" COR. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He learns the sources of Shakespeare's plots and studies the playwright's craftsmanship. | a. Students read a modern play or story that follows the Romeo and Juliet plot. (Two such plays are West Side Story, available in paperback, and The Glass Hammer, printed in a September, 1971 issue of Voice magazine.) Compare the modern play with Shakespeare's play. Read Keat's Eve of St. Agnes and compare plot and characterization. Read selections in Chute's Stories from Shakespeare or in Lamb's Tales from Shakespeare. Make a written or oral report on readings; write a radio play; do a dramatization.<br><br>b. Students read novels the setting of which is Renaissance Italy or Shakespeare's England.<br><br>Reports may be given orally in panels or individually about:<br>1. dating customs<br>2. marriage customs<br>3. holiday celebrations<br>4. social gatherings, music<br>5. banquet foods, drinks, entertainment | Halliday, F.E. A Shakespeare Companion. Penguin, Baltimore, 1964.<br><br>"The World of William Shakespeare" AIM.<br><br>"Shakespeare's World and Shakespeare's London" AIM.<br><br>"The Life of William Shakespeare" AIM.<br><br>"The Printing of the Plays" AIM.<br><br>"Snakespeare's Theater" AIM. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Craftsmanship (cont.) | c. Using the Freytag Formula, the student draws a diagram of Shakespeare's plot structure and labels the parts. (This diagram may be used to illustrate the dramatic structure of any Shakespearean play.) | "How to Read a Shakespeare Play" AIM.<br><br>"Shakespeare's Stratford" AIM.<br><br>Great Writers: Shakespeare: "His Life, His Times, His Works, His Style" FH.<br><br>"Shakespeare's Theater: Prologue of the Globe Theater," "The Playhouse Comes to London," "The Globe Theater: Its Design and Construction," "A Day at the Globe Theater" EBEC.<br><br>"Great Scenes from Macbeth" CR.<br><br>"Macbeth" CR.<br><br>"Macbeth" RCA.<br><br>Shakespeare: "Soul of an Age" CR. |




d. Students do research to learn sources of Shakespeare's plots. They prepare maps and costumes showing the variety of cultures that the Bard depicted.

Students make comparative studies of the following:

1. Plutarch's Lives and Shakespeare's characters.
2. Hollinshed's Chronicles and the plot of Macbeth.
3. George Bernard Shaw's Caesar and Shakespeare's Caesar.
4. Hamlet and Aristotle's description of a "tragic hero".
5. The "classical" tragedies and those of Shakespeare.
6. Kyd's Spanish Tragedy and Shakespeare's Hamlet.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Craftsmanship (cont.) | f. After considerable research, students report on changes in dramatic conventions and devices transmitted from the Greeks to Romans, to Shakespeare, and on to modern playwrights. (Examples: deus ex machina, the three unities, comic relief, the use of the chorus.) | |
| | g. Students list what they feel to be the most dramatic moments of plays: the appearance of Banquo's ghost, the assassination of Caesar, the "dumb show" scene of Hamlet, the death of Romeo, etc.) | |
| | h. Students trace and discuss Shakespeare's use of symbolism. (plants, animals, storms, stairs, sleep, blood, darkness, light, etc.) | |
| 4. He surveys Shakespeare's critics from the times of the Bard to the present. | a. In group participation, students produce a "To Tell the Truth" program. Choose three students to portray Shakespeare, Ben Jonson, and Sir Christopher Marlowe. Class members ask questions to each character to determine who the real Shakespeare is. | Knight, L.C. Some Shakespearean Themes. Stanford Univ. Press, 1954. |
| | b. Students list strengths and weaknesses of Shakespeare in writings of Ben Jonson, John Dryden, John Milton, Samuel T. Coleridge, and George Bernard Shaw. | Paul, Henry N. The Royal Play of Macbeth Macmillan Co., New York, 1950. |
| | c. Students prepare a chronological "critical commentary" of outstanding Shakespearean critics. (Imagine that these critics are honored guests at a Shakespearean banquet.) | Siegel, Paul N. His Infinite Variety: Major Shakespeare Since Johnson. Lippincott, Philadelphia, 1964. |
| | d. In a mock trial, students present their evidence for or against the Stratfordians gathered from researching the "Shakespeare Controversy" of recent years. | |
| | e. Students list the reasons that most critics give for Shakespeare's continuing popularity. | Chute, Marchette. Shakespeare of London, Dutton, New York, 1949. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Critics (cont.) | f. Students read such parodies as Twisted Tales from Shakespeare and discuss the significance of such treatment. (Does it strengthen or diminish the original piece of work? Would Shakespeare mind such parodies? What would he say to the writer?) | |
| | g. Students participate in making up a newspaper sheet which might have been published during Shakespeare's day. The 8 ½" x 11" sheets should contain newspaper items appropriate to the times, short reviews of the play, etc. | |
| 5. He observes the varied present-day treatment of Shakespeare's work. | a. Students scan newspapers and magazines, listing the allusions to Shakespeare and his works. | |
| | b. After consulting literary and movie records for the past year, students list the Shakesperean plays that were produced for the movies and television. | |
| | c. Students do research and discuss the recent treatment (stage, movie, television) of Shakespeare's comedies. | |
| | d. Students discuss the nature of comedy and tragedy on the American stage and television, and comment on those of Shakespeare as they are presently produced. | |

If American literature is to be truly representative of America, it must include the literary contributions of every segment of the country and the ethnic minorities which have not received adequate recognition in the past. A bibliography of ethnic literature is included in this guide in section 13I page 70.

Melvyn Goldberg makes the following statement in her article "American Ethnic Literature: An Approach for an Untracked High School Class," published in English Journal, December, 1972:

> My hope is that future courses in American literature will include all the worthwhile literature written by all Americans. But before the day can come when minority literature is an integral part of American literature, teachers must take the time and effort to become knowledgeable in the area of cultural minorities and their writings.

330

BEST COPY AVAILABLE

E. The student traces the growth and development of American literature from the colonial years to contemporary times.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He identifies the ideas and attitudes that produced the literature of colonial America. | a. The student traces American literature to its European tradition.<br><br>b. The student lists the distinguishing national characteristics of the British people from Anglo-Saxon times to the seventeenth century that influenced the thinking and attitudes of early Americans.<br><br>c. The student realizes that the circumstances of colonial America were unique:<br>(1) The settlers transformed the old culture brought with them.<br>(2) The settlers were culturally unaffected by the ancient Indian civilization.<br>(3) The settlers had little leisure time, but produced a bulk of writings.<br><br>d. The student realizes from writings of Captain John Smith that all the American settlers were not motivated by spiritual and religious concerns.<br><br>e. Given selections from Bradford and Winthrop, the student recognizes the spiritual strength and practical insight of the early leaders.<br><br>f. Given selections by Jonathan Edwards, the student realizes the depth and sincerity of spiritual motivation in the settlers. The student compares or contrasts Edwards ideas with his own.<br><br>g. The student identifies and traces the key elements of the Puritan view from Bradford through Edwards.<br><br>h. The student notes the influence of the Spenserean and metaphysical poets on the early American poets, (ex.) Anne Bradstreet and Edward Taylor. | Film:<br>"Captain John Smith, Founder of Virginia" (EBF). 20 min.<br><br>Books:<br>Beatty, R.C. William Byrd of Westover.<br><br>Byrd, William. A Journey to the Land of Eden. (ed. Mark Van Doren).<br><br>Murphy, Robert. The Pond, 1954.<br><br>Stowe, Harriet Beecher Dred.<br><br>Thackeray, W. M. The Virginians.<br><br>Wright, Louis B. The First Gentlemen of Virginia.<br><br>Record:<br>"Listen to Literature" (Ginn). |
| 2. He observes the emerging American leadership, and recognizes some of the traits which define American character. | a. Given selected readings, the student sees that the colonies have more interest in economics, politics and rationalism.<br><br>b. Given selected readings, the student notes the new philosophical outlooks. | Books:<br>Bowden, Charles. The Dungeon of the Heart. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| American character (cont.) | c. Given a selection from Benjamin Franklin, the student notes the materialistic aspects of the American Dream: the shrewdness, industry, resourcefulness and common sense.<br><br>d. The student writes an essay drawing parallels between two Americans who have appeared on the half-dollar. Franklin, symbol of American Enlightenment in the Age of Reason and J. F. Kennedy, champion of reason in the Age of the Atom. Parallels might be seen in their lives, philosophical outlooks, and versatile interests. (Attitudes toward education, journalism, writing, science, and civil rights.)<br><br>e. Following Patrick Henry's technique of argumentation, the student writes a theme advocating some conviction which he holds important or some issue in which he believes strongly. (He organizes his points for coherence and unity and selects words carefully for their emotional effect.)<br>* ex. (1) Certain courses do not belong in modern high schools.<br>(2) Students should be prepared to enter the world of work upon graduation.<br>(3) Conformity has practically eliminated intellectual endeavor in the United States.<br>(4) Modern advertising has hoodwinked the American public.<br><br>f. The student analyzes in "The Crisis," Thomas Paine's sentence patterns and word arrangements to arrive at one way in which Paine achieves his effect. (How does he balance phrases, repeat words, create smooth transitions?)<br><br>g. The student writes an essay explaining why Thomas Paine was not elected to the Hall of Fame of Great Americans until 1945.<br><br>h. The student writes a short essay in which he shows how "The Ballad of the Kegs" indirectly expresses the American Dream theme. | Books:<br>Bradford, William. Of Plymouth Plantation.<br><br>Fleming, Thomas J. One Small Candle: The Pilgrims' First Year in America.<br><br>Miller, Perry. The New England Mind.<br><br>Mourt, George - Mourt's Relation.<br><br>Nickerson, W. S. Land Ho! 1620.<br><br>Bacheller, Irving. In the Days of Poor Richard.<br><br>Burlingame, Roger. Benjamin Franklin.<br><br>Ford, Paul F. The Many-Sided Franklin.<br><br>Van Doren, Carl. Benjamin Franklin. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| American character (cont.) | i. The student reads the songs of the revolution and notes that heroes of both sides are described and the sentiments of the people about them. Ex. "Yankee Doodle," "Nathan Hale," "The Ballad of the Kegs." | Laurence, I. A Spy in Williamsburg. |
| | j. In a well-organized essay the student summarizes Hector St. Jean de Crevecoeur's definition of the New American. | Fast, Howard. Citizen Tom Paine. |
| | k. The student compares and contrasts Philip Freneau's attitude toward Indians with earlier writer's varying attitudes (Percy, Bartram, Smith, Bradford). | Pearson, Hesketh. Tom Paine: Friend of Mankind. |
| | l. The student constructs a character sketch of George Washington based upon the views of Thomas Jefferson. | Films: "American Literary Heritage" MAC. |
| | m. Provided with some of the negative material from a few of the crude satirical cartoons by Washington's British contemporaries and some passages from debunking biographies, the student compares the "American" Washington and the "New" Washington. He may make a personality collage depicting the "two" men. | "America Enters the Twentieth Century" Series: "The Jazz Age, Parts I and II". |
| | n. The student compares Jefferson's and Hamilton's philosophy pertaining to government. He discusses the effect of the two-party system development that the Founding Fathers did not see. He discusses the growth of the Executive power that has reached proportions undreamed of by Hamilton, Jefferson, and their colleagues. | "The Innocent Years, Part I and II". |
| | o. The student considers the question "What then is the American?" and answers it by citing evidence from the writers of the Revolutionary Period. | "The Great War, Parts I and II". |
| | p. The student evaluates the principles of tolerance on which the country was founded. | "Life in the Thirties, Parts I and II." |
| | q. The student analyzes the purpose and effectiveness of satire. | "Not So Long Ago, Parts I and II" MCG. |
| | | "American Literature: The Westward Movement". |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He recognizes attempts to break with the European tradition as evidenced during the Romantic Period of American Literature. | a. The student finds background information of the Romantic Period and divides it into three phases:<br><br>1. A period of development (1770-1830)<br>2. Thirty years of dominance till the Civil War<br>3. A decade of decline and transition to realism.<br><br>b. The student lists the major new attitudes of American Romanticism.<br>Ex. (1) A new optimism prevailed.<br>(2) A stress on feeling and emotion rather than reason (Longfellow, Hawthorne, Poe, Irving, Melville).<br>(3) Individualism becomes prominent. (Emerson, Jefferson, Thoreau, Whittier)<br>(4) New attitude toward religion<br>(5) New attitudes toward women's rights, temperance, progressive methods of education, universal peace, and genteelism.<br>(6) A glorification of the national ideals of freedom and republicanism.<br><br>c. The student recognizes that literary forms were affected by Romantic attitudes.<br><br>d. The student contrasts Bryant's deistic attitude toward death with the Puritan view expressed by Taylor and Edwards.<br><br>e. The student explains the structure of "To The Fringed Gentian" by William Cullen Bryant. (Introduction, orderly development of topic, logical conclusion)<br><br>f. The student analyzes Rip Van Winkle as representative of the American character. He analyzes Dame Van Winkle.<br><br>g. The student compares Rip Van Winkle with Thurber's "Walter Mitty." | Film:<br>"American Literature: The Realists" COR.<br><br>Records:<br>"American Poetry to 1900, Vol. I and II" (Lexington).<br><br>"Bryant-Emerson-Whittier-Longfellow" (Educational).<br><br>"Washington Irving" (Lexington).<br><br>"The Basic Writings of Ralph Waldo Emerson" (Audio Bk).<br><br>"Walden by Henry David Thoreau" (Spoken Arts).<br><br>"The Pit and the Pendulum" (Spoken Arts).<br><br>"Tales of Hawthorne" (Caedmon).<br><br>"The Gettysburg Address" (NCTE).<br><br>"Whitman Leaves of Grass" (Caedmon). |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Romantic period (cont.) | h. The student selects a person from history, literature, or contemporary life who fits Emerson's definition of a nonconformist in "Self-Reliance" and writes an essay showing clearly how the person fulfills the requirement.<br><br>i. The student contrasts Emerson's view toward death in "Brahma" with Bryant's in "Thanatopsis."<br><br>j. The student writes an imaginary interview with Thoreau on the subject of conformity in the United States today. What traditions and conformities would Thoreau most likely criticize? Why? What might he say is undesirable about the mind's traveling the same "paths"?<br><br>k. The student uses Thoreau's quote, "Why level downward to our dullest perception always, and praise that as common sense?" as a springboard for a composition in which he applies its relevance to modern times. (To what extent does this leveling process characterize modern education, entertainment, best sellers, periodicals, etc.)<br><br>l. The student researches various attempts to set up a utopian community in the United States. (Harmony Society, Brook Farm, the Fourierists, Separatists, Millenerists, Shakers, etc.)<br><br>m. Students prepare a board display to illustrate Thoreau's visual imagery in Walden. (Pictures of New England countryside, plant life, animals, and maps could be used with quotations from Thoreau as captions for pictures.)<br><br>n. The student reads a collection of Longfellow's poetry and distinguishes the good poems (direct and spontaneous) from the ones that are too didactic, banal, and sentimental.<br><br>o. The student writes a short story about a place he has known, how it looked and how he reacted to it. He might select a deserted house, a graveyard at night, a beach house in winter, a stalled car during a thunderstorm, a boat adrift at night. He follows Poe's "The Pit and the Pendulum" as a model, trying to maintain a consistent point of view and to wake a specific response. | Records:<br>"Poems and Letters of Emily Dickinson" (Caedmon).<br><br>"Mark Twain Tonight" (Columbia).<br><br>"The Best of Mark Twain" (Audio Bk).<br><br>Films:<br>"American Literature Early National Period" (Coronet).<br><br>"New England: Background of Literature" (Coronet).<br><br>"American Literature: The Westward Movement" (Coronet).<br><br>"Washington Irving" (EBF).<br><br>"Henry Wadsworth Longfellow" (EBF).<br><br>"Walt Whitman: Background for His Works" (Coronet).<br><br>"Mark Twain Gives an Interview" (Coronet). |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Romantic period (cont.) | p. The student reads short stories by Nathaniel Hawthorne and discusses:<br>(1) The secret guilt in man<br>(2) Psychological revelations<br>(3) Symbolism<br>(4) The Faust legend as it is revealed in Hawthorne's works.<br><br>q. The student writes an analysis of a Melville work focusing on two aspects:<br>(1) Tone and style<br>(2) Implication of the theme.<br><br>r. The student cites evidence that Whitman's free-verse techniques have influenced modern poets. He proves that the modern poets have followed or distorted Whitman's model.<br><br>s. The student discusses in a short composition how the poems by Emily Dickinson express the theme of individuality.<br><br>t. The student compares Bret Harte's prose description of a frontier cabin to a picture of a cabin.<br><br>u. The student compares the literary style of Mark Twain with that of Irving, Emerson, and Hawthorne.<br><br>v. The student writes his own direct version of a Henry James story, straight forwardly narrating the events of the story in chronological order. A comparison of his story and James' story will reveal something of James's complexity. (Note difference in content, language, style, and implication.)<br><br>w. The student discusses the color imagery in Stephen Crane's "The Open Boat." (Colors are used approximately 100 times. What colors recur most often? Is there ambiguity? What consistency is found in their use? What support do colors give to Crane's theme?)<br><br>x. In a well-organized essay, the student explains the attitude of each of the following writers to nature: Bryant, Emerson, Thoreau, Longfellow, Whitman, Dickinson, and Crane. He refers to appropriate selections to prove his points. | Filmstrips:<br>"William Cullen Bryant" (EBF).<br><br>"Washington Irving" (EBF).<br><br>"Emerson's New England" (Life).<br><br>"Henry Wadsworth Longfellow" (EBF).<br><br>"Edgar Allen Poe" (EBF).<br><br>"Walt Whitman" (EBF).<br><br>"Emily Dickinson" (EBF).<br><br>Books:<br>Brooks, Van Wyek. The Life of Emerson.<br><br>Perry, Bliss. Emerson Today.<br><br>Atkinson, Brooks. Henry Thoreau: The Cosmic Yankee.<br><br>Canley, Henry S. Thoreau.<br><br>Krutch, Joseph W. Henry David Thoreau. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | y. In a well-planned essay, the student explains how each of the following writers looked upon death: Bryant, Longfellow, Thoreau, Dickinson, and Crane. He verifies his points. | Clarke, Helen A. Longfellow's Country. |
| 4. He recognizes the characteristics and virtues of Americans as revealed in regional writings. | a. The student gains insight into the lives of other Americans living under conditions very different from his own. | Dana, H. W. L., The Craigie House: The Coming of Longfellow. |
| | b. The student discovers how the distinctiveness of these people has come about through their environment and conditions of living. | Gorman, H. S. A Victorian American: Henry W. Longfellow. |
| | c. The student discovers that these people are very like the modern American; that is, they have universal loyalties, loves, hates, and other attitudes as well as regional ones. | Wagen Knecht, Edward. Longfellow: A Full Length Portrait. |
| | d. The student discovers reasons for the peculiar power of literature as literature to reveal the thoughts, feelings, and the conditions of living of these people. | Filmstrip-Records: "Ernest Hemingway: Big Two-Hearted River" (2 filmstrips 2 records). |
| | e. The student recognizes the noted works and authors that have revealed these people. | "Ernest Hemingway: The Man" (2 filmstrips 2 records). |
| | f. The student appreciates the importance of dialect in revealing regional character. | "Edgar Allan Poe" (3 filmstrips - records). |
| 5. He improves language-arts skills as he reads the short story. | a. The student develops standards of judging between cheap and melodramatic stories and those of real value as literature. | "Concord: A Nation's Conscience" (2 filmstrips 2 records). |
| | b. The student reads and takes notes in order to recognize the insights and events of each selection based on the topics being considered. | |
| | c. The student reads literature of various types, adjusting his method of reading to his purpose. | |
| | d. The student learns to use valuable reference sources in the library. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Language-arts skills (cont.) | e. The student develops his vocabulary through wide reading and use of context clues, through intelligent listening, and through the use of the dictionary.<br>f. The student participates in class discussion based on the problems and ideas in the selection to help him arrive at an intelligent conclusion.<br>g. The student organizes carefully and presents clearly and interestingly different kinds of reports on his individual findings.<br>h. The student tells an incident to prove a point in discussion.<br>i. The student listens to discussion in order to relate what is said to the topic.<br>j. The student listens for the main generalizations and relates incidents and subpoints to them.<br>k. The student prepares interesting and original presentations for the class, working in groups and using contributions of each member.<br>l. The student carries on informal conversational discussion.<br>m. The student reads aloud stories and poems with real interpretation, to share selections read or to prove a point.<br>n. The students do choral reading of favorite poems.<br>o. The student uses new words frequently and chooses concrete and suggestive words to make his talks more interesting.<br>p. The student eliminates from his speech, unacceptable usage and poor articulation, pronunciation, and enunciation.<br>q. The student states his purpose in writing and chooses and organizes his ideas with the purpose in mind. | Filmstrip-Records: "Part I - Ralph Waldo Emerson."<br>"Part II - Henry David Thoreau."<br>"Jack London" (2 filmstrips - 2 records).<br>"The World of Mark Twain" (2 filmstrips - 2 records).<br>"Great Novels and Their Authors" (4 filmstrips - 2 records).<br>"Nathaniel Hawthorne: The Man and His Works"<br>"The Scarlet Letter: Analysis and Evaluation"<br>"Mark Twain: The Man and His Works"<br>"The Adventures of Tom Sawyer: Analysis and Evaluation." |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Language-arts skills (cont.) | r. The student summarizes in clear and logical form the ideas or the central idea gained from reading and class discussion. | Films:<br>"What Does Huckleberry Finn Say?".<br><br>"Art of Huckleberry Finn."<br><br>"Huckleberry Finn and the American Experience."<br><br>"Bartleby."<br><br>"Magic Prison."<br><br>"Thornton Wilder: Our Town and Our Universe."<br><br>"Our Town and Ourselves."<br><br>Books:<br>Armour, Richard. The Classics Reclassified. McGraw-Hill, 1960.<br><br>Hawthorne, Nathaniel. The Scarlet Letter. Airmont, 1962.<br><br>Hemingway, Ernest. Movable Feast. |
| | s. The student writes reflectively about the characters using interesting incidents. | |
| | t. The student uses concrete and suggestive words as the writer he reads uses them. | |
| | u. The student outlines a topic and shows the relationship between the outline and that which he writes. | |
| | v. The student uses correct punctuation, spelling, capitalization, and manuscript form in all written work. | |
| | w. The student examines his sentences for completeness, clarity, acceptable usage, and effectiveness before asking anyone else to read what he has written. | |
| 6. He explores the short story and its development as America's contribution to literature. | a. The student identifies the elements of plot by designating specific paragraphs which illustrate opening action, rising action, and falling action. | |
| | b. The student analyzes theme and purpose of selected short stories. | |
| | c. The student describes the mood or atmosphere and tone of selected stories. | |
| | d. The student gives examples of various points of view from which selected stories are told. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| American short story (cont.) | e. The student names the basic types of conflict found in selected stories.<br>f. The student recognizes figurative language and symbolism in selected short stories.<br>g. The student discusses the author's style in a selected story.<br>h. The student relates life experiences through insight gained from short stories.<br>(See Sec. 10-A in Guide) | Books:<br>Steinbeck, John. The Pearl. Bantam, 1945.<br>Twain, Mark. Adventures of Huckleberry Finn. Airmont, 1962.<br>Twain, Mark. A Connecticut Yankee In King Arthur's Court. Airmont, 1962.<br>Lass, Abraham. A Student's Guide to 50 American Novels. Washington Square Press, 1966.<br>Lass, Abraham. 12,000 English Students.<br>Dobie, J. The Ben Lilly Legend.<br>Faulkner, William. "The Bear" "Two Soldiers."<br>Ellis, Webb. A Teacher's Guide to Selected Literary Works. Dell, 1965. |
| 7. He demonstrates ability to perceive components and relationships in essays and articles using techniques of literary criticism. | a. The student detects clues to purpose and style in essays and articles.<br>b. The student analyzes personality and ideas in essays, and information and facts in articles. | |
| 8. He recognizes notable biographies and histories of modern literature. | a. The student analyzes a person according to his background, purpose, and authority.<br>b. The student observes development of literary tradition.<br>c. The student relates authors and works with background of relevant social, intellectual, political, and economic realities.<br>d. The student creates relationships between present-times and writings which make historical events live. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Biography, history (cont.) | e. The student gains insight into human nature.<br><br>(See 10-E in Guide) | Books:<br>Beauchamp, R. F. Creative Approaches to Reading Fiction. American Education Publications, 1968. |
| 9. He analyzes American drama. | a. The student develops insight about the place of drama in American life and literature.<br><br>b. The student demonstrates a knowledge of major American playwrights and significant developments in American drama.<br><br>c. The student evaluates the view of American life commonly represented in drama.<br><br>d. The student analyzes the playwright's style through the use of the following:<br>(1) Irony<br>(2) Symbolism<br>(3) Implication<br>(4) Elements of conflict<br>(5) Elements of suspense<br>(6) Development of theme<br><br>e. The student recognizes drama as an exposition of significant ideas.<br><br>f. The student discusses the following devices and their effect:<br>(1) Scenery<br>(2) Stage directions<br>(3) Flashback<br>(4) Characterization<br>(5) Casting<br>(6) Dialogue<br><br>(See 10-D and 12 in Guide) | Record:<br>"Development of the American Short Story." |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 10. He reads and interprets, in terms of variation in form and meter, selections from American poets. | **Activities**<br><br>See supplementary activities beginning on the following page and section 10-C. | |
| 11. He is introduced to the American novel and encouraged to read unabridged novels. | a. The student is given a survey of the American novel from Cooper's "Leather Stocking Tales" through the romantic, realistic, regional, and naturalistic novels, to the contemporary novels.<br><br>b. See section 10-B in Guide. | |

342

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

## SUPPLEMENTARY ACTIVITIES

1. Study and learn from appropriate texts significant distinctions among the romantic, realistic, and modern literary periods and the major trends of each period.

2. Listen to a lecture on major historical events of each period and the relationship of these events to literary philosophy and types of literature written during each period.

3. Read at least two short stories and three poems by Edgar Allan Poe and discuss the aspects of romanticism present in them.

4. Read Poe's Philosophy of Composition and list guidelines Poe offers for the writing of short stories and poetry.

5. In group participation, take one short story or poem by Poe and analyze it by applying Poe's principles to the work.

6. Write a short analysis of a short story or poem by Poe which has not been discussed. Use Poe's rules as your basis for analysis.

7. In group discussion, choose one poem or short story by Poe and scan the selection. List specific words unfamiliar to you and locate their definitions. Point out the effectiveness of these words to Poe's purpose. (A good story to use is "The Fall of the House of Usher," which contains such words as fantasmagoric.)

8. Listen to records and tapes of selected writings by Poe.

9. Read selected poetry by Walt Whitman and in your mind place him according to school of thought.

10. In group participation, discuss Whitman's poetry and arrive at a statement of his central themes.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | 11. After reading more poetry by Whitman, write a short paper in which you trace the treatment of a central theme through various poems.<br><br>12. Learn to compare Whitman to E.E. Cummings by using 12,000 Students and Their English Teachers.<br><br>13. Write a short paper in which you compare Whitman's philosophy to Emerson's or Whitman's philosophy to that of Sandburg. Comparisons of poetry by each poet should be included.<br><br>14. After reading selections by Henry David Thoreau, place him according to school of thought.<br><br>15. Watch filmstrip on Thoreau.<br><br>16. In group participation, draw a character analysis of Thoreau's ideal man. Ask yourself if he differs from your image of an ideal person, and does he differ from the ideal of Thoreau's contemporaries.<br><br>17. Write a short paper comparing the philosophies of Wordsworth's "The World Is Too Much With Us" and Thoreau's Walden.<br><br>18. Read Huckleberry Finn among other works by Mark Twain, such as A Connecticut Yankee in King Arthur's Court and other novels, "The Celebrated Jumping Frog of Calaveras County," and other tales and essays. (The teacher will read aloud from these works from time to time.)<br><br>19. Discuss in groups social criticism present in Twain's writings. Point out specific quotes to support your conclusions.<br><br>20. Watch filmstrip on Twain.<br><br>21. Write a paper in which you choose one area of social criticism and trace Twain's treatment of it in one or more of his works. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | 22. Read selected novels by Hemingway and place him according to school of thought.<br>23. Watch filmstrips of Hemingway.<br>24. In groups, discuss specific issues of modern life treated by Hemingway.<br>25. Read other novels by Hemingway and write a paper tracing the treatment of one specific issue in two or more novels.<br>26. Read a biography of Hemingway and in a paper, correlate biographical facts and events to facts and events in a specific novel. For added information read Moveable Feast.<br>27. Read selected works by John Steinbeck. These may include such novels as Grapes of Wrath, The Pearl, Of Mice and Men, The Red Pony, and short stories such as "Flight" and others. Place Steinbeck according to school of thought.<br>28. In group discussion, participate in surveying works by Steinbeck to determine specific issues of modern life treated by the author.<br>29. Compare and contrast either orally or in a written report the views of Hemingway and Steinbeck.<br>30. Write a paper comparing either Hemingway or Steinbeck or both to earlier writers in their attitudes toward life.<br>31. Read selected novels and short stories by Faulkner and classify him as a romantic, realist, or a naturalist.<br>32. In group participation, discuss content of Faulkner's writings and decide upon specific issues of modern life treated by Faulkner.<br>33. Watch filmstrip on Faulkner.<br>34. Compare either orally or in writing the attitude toward life of Faulkner to earlier writers. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

35. In group discussion, compare Faulkner's attitudes and interest to Twain's.

36. In class discussion trace the plot, setting, customs and pastimes of characters, and attitude of characters in Our Town.

37. Prove that Our Town is American by citing specific quotes to support this idea.

38. Watch the two films on Our Town which explain Wilder's experimental staging techniques and his use of the Stage Manager. Discuss the films.

39. List elements of setting and types of characters to illustrate Wilder's use of Americana.

40. In oral discussion, list several universal themes. Pick out any universal themes present in Our Town and prove their presence by quoting specific passages of dialogue.

41. (Students interested in music) Analyze Whitman's use of the operatic forms, "aria" (solo melody) and "recitative" (conversational declamation). Explain with details from "Out of the Cradle" exactly how the poet creates the musical effects with words and rhythms. See Robert D. Faner's Walt Whitman and Opera (University of Pennsylvania Press, 1952).

42. A New York Times review (May 19, 1860) of the 1860 edition of Leaves of Grass said:"In his hearty sympathy, his wonderful intensity, his fullness of epithet, the author shows that he is a man of strong passion, vigorous in thought and earnest in purpose." By citing examples from Whitman's poetry, prove the above.

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

43. Analyze the metrical structure of one or more of Emily Dickinson's poems. For example, compare her metric forms to those in hymns (such as "O God, Our Help in Ages Past"). Or discuss her use of various types of rhymes (identical, vowel, imperfect, eye, suspended). Thomas Johnson discusses the poet's use of rhyme and meter in Chapter IV of his Emily Dickinson: An Interpretative Biography (Harvard University Press, 1955).

    Students might be asked to look up and then compare several of Dickinson's poems on the same topic. Thomas Johnson's index by subject will be especially useful.

    Students drawn to Emily Dickinson's poetry will also be interested in Eastward in Eden.

44. Do a dramatic reading of one of Poe's short stories.

45. Make a background sound effects to accompany one of Poe's short stories or poems.

46. Write your own horror story.

47. Read parodies from Richard Armour's The Classics Reclassified, such as "The Scarlet Letter, an A for Effort," and "Moby Dick, Strong Men Cry and Whales Blubber."

48. Working in groups, students write newspaper articles of 18th century revolutionary events as if they were happening today. They could include some ideas of Paine, Franklin, Bryant, Emerson, Thoreau, and others as if they were being interviewed. They should use library sources and history books to obtain details of the events. To represent photographs, pictures could be drawn.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | 49. Prepare an oral report which relates the effects of war on modern society, especially using World War I, the Spanish Civil War and Hemingway. | |
| | 50. Make a montage of World Wars I and II, using pictures, headlines, and original sketches. Collect songs of the era and make a taped anthology. Collect an anthology of war poetry and prints of war paintings. | |
| | 51. Make a taped collection of war speeches by Churchill and Roosevelt. | |
| | 52. Use the passage "No Man is an Island" from Donne and relate the passage to Hemingway's title For Whom the Bells Toll. | |
| | * 53. Explore Hemingway's love of bullfighting, hunting, and other adventures, and relate these loves to his philosophy that "Man is not Made for Defeat." | |
| | 54. Make a travel booklet and illustrate it with maps, collected pictures, drawings, tracing Hemingway's life and works. | |
| | 55. Explore other post-World War I writers, including Fitzgerald, Sinclair Lewis, and others. | |
| | 56. Explore the relationship of Keats's "Beauty is truth, truth, beauty...." to Faulkner's theme in "The Bear." | |
| | 57. Discuss some of your early hunting experiences and explain how they helped you mature. | |
| | 58. Listen to hunting stories told by resource people in the community. | |
| | 59. Read about Ben Lilly and discuss him as a Faulkner character. | |
| | 60. Interview people to find out the background of the Catahoula Hog Dog. | |

F. The student traces the growth and development of the English language and literature from Anglo-Saxon times through the present century.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | SEQUENTIAL OUTLINE FOR ENGLISH LITERATURE<br><br>Note to Teacher: (This course is recommended for college-bound students.) | |
| 1. He recognizes the distinguishing forms of Old English. | a. The student studies the beginnings of the English language as a separate idiom in the fifth century, recognizes its Germanic background, and observes the fullness of inflections characterizing Old English until 1066.<br><br>b. The student views facsimiles of Old English, noting the formation of runic symbols and the Latin manuscripts prepared by monks.<br><br>c. The student identifies the later history of the Anglo-Saxons and their language, concentrating on two prominent men: the Venerable Bede, a monk of the northeast coast; and Alfred, king of Wessex in Southern England. He also--<br><br>(1) Discusses the two branches of the Christian Church and indicates the influence of both on Anglo-Saxon life.<br>(2) Locates the early centers of learning on a map of England. | Films and Recordings: "Two Thousand Years of Spoken Language."<br><br>"Many Voices: Adventures of English Literature."<br><br>Le Morte D'Arthur: "English History: Earliest Times to 1066."<br><br>"Hero Legends" (incl. "King Arthur and the Magic Sword").<br><br>"Heroes of Long Ago" (incl. King Arthur).<br><br>"Knights of the Round Table Part I" ("How UN Is Round Table of Today."<br><br>"The Changing English Language." |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He identifies the major periods in the development of English literature. | a. The student realizes the historical significance in English literature beginning with the Anglo-Saxon Period:<br><br>1. Examines the influence of geographic, ethnic, and historical factors on the literary development of Britain<br>2. Observes the people and literature of England in comparison to American life and literature of the past and present<br>3. States the significance of the sea and its effects upon the beginning of literature<br>4. Recognizes a combined physical strength, courage, and a desire to win renown plus the higher motive of service to humanity through a study of Beowulf<br>5. Analyzes Beowulf for understanding, vividness of impression, and poetic qualities.<br>6. Studies Beowulf, analyzing the epic for narrative qualities, folk culture, heroic image, and mythological significance.<br>7. Compares-Beowulf to Superman, Mohammed Ali, Evil Knievel. Beowulf to Exodus.<br>8. Dramatizes episodes from Beowulf.<br><br>b. The student displays a knowledge of the relationship between English history and literature:<br><br>1. Listens to lectures and recordings on Anglo-Saxon history, customs, religion, language, etc.<br>2. Views films, filmstrips, pictures depicting the period.<br>3. Writes a parody of Beowulf, starring Peter Sellers or Eliott Gould.<br><br>c. The student outlines the major events of the Medieval Period that affected language and literature:<br><br>1. Relates the changes and flexibility of language with the span of four hundred years (1066-1485):<br><br>a. Recognizes the influence of French and Latin on English.<br>b. Detects some of the reasons why spelling is often unphonetic today. | Novel:<br>Sutcliff, Rosemary. The Eagle of the Ninth.<br><br>Recordings:<br>"Sir Gawain and the Green Knight by the Pearl Poet"<br><br>"Medieval Knights"<br><br>"Medieval Manor"<br><br>"Medieval World"<br><br>"Beowulf" Read by Norman Davis and Nevill Coghill.<br><br>"Understanding Chaucer and the Canterbury Tales"<br><br>"Geoffrey Chaucer: Selections from the Canterbury Tales" Read by Norman Davis and Nevill Coghill.<br><br>"English and Scottish Popular Ballads" (Child). |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Major periods (cont.) | c. Interprets satire and stresses poetic and humorous realism.<br><br>2. Recognizes Chaucer as "father of English literature":<br><br>a. Appraises Chaucer's life and contributions t[o] [lit]erature and the English language. (Common man, realism, satire, [hu]mor.)<br>b. Contrasts Chaucer's characters with conditions o[f] [li]fe in the middle ages. (Crusades, occupations, middle class, [the] Church.)<br>c. Recognizes The Canterbury Tales as short stories ("The Pandorer's Tale"). Dramatizes a tale.<br><br>3. Perceives the importance of the Arthurian legends in later literature.<br><br>4. Studies the medieval ballad:<br><br>a. Recognizes the ballad as the literature of common people.<br>b. Recognizes the distinctive qualities of the ballad.<br><br>*5. Discusses the literary significance of the medieval romance, the bestiary, and Church plays, the trade guilds dramatizations, the cult of courtly love, etc.<br><br>6. Reports on the significance of the following events on English language and literature:<br><br>a. Wycliffe's translation of the Bible.<br>b. Wars of the Roses<br>c. Establishment of Caxton's printing press. | Recordings and Films:<br><br>"England: Background of Literature"<br><br>"English Literature. Chaucer and the Medieval Period."<br><br>"Classics of Medieval English Literature" (incl. "Sir Gawain and The Green Knight", "Morte D'Arthur").<br><br>"Gawain and the Green Knight & Pearl, dialogues, in Middle English" (incl. original text and modern translation).<br><br>Audiovisual Materials:<br><br>"The Poetic Experience."<br><br>"An Audio Visual History of English Literature."<br><br>"Music and English Literature." |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Major periods (cont.) | d. The student applies Renaissance to aspects of Elizabethan life, literature, and the arts:<br><br>1. Notes Spenser's ("the poet's poet") great influence on later literature.<br>2. Analyzes twin poems of Raleigh and Marlowe, noting romanticism and realism.<br>3. Compares Shakespeare's influence, motive, and philosophy on writing in his day with present day philosophies:<br><br>(a) Develops theories involving factors which influenced Shakespeare's purpose, theme, plot, and characterization.<br>(b) Obtains information about London, Elizabethan reign, playhouses and theaters, critics and authors.<br>(c) Notes the importance of the couplet of Shakespeare's sonnets and the difference in mood of various Shakespearian sonnets.<br>(d) Gains insight into the concept of tragedy, its origins and development through the study of Macbeth.<br><br>4. Notes Jonson's formal tragedies, satirical comedies, and reads some of his lyrical poems.<br><br>5. Acquires new words of strength and power, an understanding of the great flowering of the English language in the sixteenth century, a comprehension of familiar phrases of Shakespeare, and an appreciation of vigor and exuberance in speech.<br><br>6. Notes the beginning of English literary criticism with the writings of Sir Philip Sidney and Ben Jonson.<br><br>7. Recognizes the budding of the scientific spirit in the life and work of Francis Bacon and notes its effect on the language and literature. | Film:<br>"English Literature: The Elizabethan Period"<br><br>Filmstrip:<br>"Life in Elizabethan Times"<br><br>Audiovisual Materials<br>"For The English Tradition: Poetry."<br><br>"General Background"<br><br>"The England of Elizabeth"<br><br>"How to Read Poetry."<br><br>"Literature Appreciation: English Lyrics"<br><br>"Painter and Poet, No. 1: Twa Corbies; Spring and Winter."<br><br>"England During the Reign of Queen Elizabeth" |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Major periods (cont.) | 8. Analyzes the impact of the King James Bible on English life, language and literature. | "How to Read a Narrative Poem" |
| | e. The student recognizes that seventeenth century domestic disasters, political upheaval, religious conflict, and intellectual turmoil contributed to varied literary efforts: | "Life in Elizabethan London" |
| | 1. Compares and contrasts Cavaliers with Puritans in appearance, philosophy, attitudes, etc. | "Biblical Masterpieces: Psalm 139" |
| | 2. Evaluates Donne's works, noting his philosophy and figurative language. | "Book of Judith, Ruth" |
| | 3. Notes Milton's emphasis on political and religious trends: | "Psalms and David" |
| | (a) Identifies the use of symbols, allusions, figurative language and imagery in Milton's poetry. | Films: "English Literature: The Seventeenth Century" (incl. Puritan writers). |
| | (b) Recognizes the significance of Milton's comments in his pamphlets. | |
| | (c) Discusses Milton's "liberal" ideas on divorce, freedom of press, etc. | |
| | 4. Criticizes the great allegory The Pilgrim's Progress. | Recordings: "Poetry of Milton" Read by Anthony Quayle. |
| | 5. Describes how Dryden's change of religious and royal allegiance influenced the literary world, causing that period to be named the "Age of Dryden" | "Milton: Paradise Lost, Books II and III" Read by Anthony Quayle. |
| | 6. Traces through library research what happened to the English theatre from Shakespeare's death to the Glorious Revolution. | "Extracts from the Diary of Samuel Pepys" |
| | 7. Traces the continuous shifting of political power from the "divine right" monarchy to the people. | |
| | 8. Evaluates Samuel Pepys' Diary, noting its literary, social, and historical significance. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Major periods (cont.) | f. Students study the changes in eighteenth century English life that influenced the language, literature and arts of the period:<br>1. Observe the three periods of Classicism:<br>"The Coming Tide" (French influence during the Restoration)<br>"The Full Tide" (The Augustan Age)<br>"The Ebbing Tide" (The Age of Johnson).<br>2. Discover that satire in verse and in prose, was the vehicle for many critics of etiquette, fashion, education, government, and religion.<br>3. Recognizes the various levels of satire--from light, impersonal mockery to bitter, cruel ridicule.<br>4. Recognizes the philosophies and writing styles of Pope, Swift, Defoe, Steele, Addison, Johnson, Boswell, Goldsmith, Gray, and Burns.<br>5. Discusses the rise in dictionaries and the standardization of grammar and spelling.<br>6. Defines the journalistic method as a new literary device.<br>7. Relates the eighteenth-century novel to the modern novel.<br>*8. Describes the influence of the age on music, painting, architecture, and interior decoration.<br>*9. Explains Goldsmith's numerous career failures.<br>10. Recognizes in the writings of Goldsmith, Gray, and Burns the beginning of the Romantic movement.<br><br>g. The student identifies the principal tenets of the Romantic period:<br>1. Contrasts Neo-classicism and Romanticism as the movements affected the various aspects of life.<br>2. Expresses the meaning of Romanticism as found in the poetry of the Romantic Age.<br>3. Explains how Romanticism was a reaction to Neo-classicism.<br>4. Discusses the poetry of each romantic poet keeping these points in mind: theme of individual poems, poetic structure, poetic elements present, etc. (Note how the philosophy of individual poems reflects the philosophy of the romantic school of thought.) | Films:<br>"English Literature: The Eighteenth Century" (incl. Swift, Fielding).<br><br>Recordings:<br>"Eighteenth Century Poetry and Drama" Read by Max Adrian, Claire Bloom, Anthony Quayle, and others.<br><br>"She Stoops to Conquer".<br><br>"Gay: The Beggar's Opera".<br><br>"Swift, Gulliver's Travels: A Voyage to Lilliput" Read by Anthony Quayle.<br><br>"Robert Burns in Poetry, Song, and Prose" Performed and arranged by Arnold Johnston. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Major periods (cont.) | 5. Relates romanticism to twentieth-century thought.<br>*6. Lists the influences of nineteenth century industrial, agricultural, and political changes on the romantic writings, after reading background materials and selected romantic writings<br>7. Perceives the use of figurative language.<br>8. Interprets references, symbols, and implications.<br>9. Realizes the mood and spirit expressed in the poems.<br>10. Appraises the idea that the Romantics (Wordsworth, Coleridge, Lamb, Scott, Byron, Shelley, and Keats) were looking at the world in new and striking ways. | Audiovisual Materials:<br>"For The English Tradition: Fiction Appreciation"<br><br>"Literature Appreciation: How to Read Novels."<br><br>"Literature Appreciation: Stories."<br><br>"The Novel: What It Is, What It's About, What It Does."<br><br>"How To Read Literature Series: How to Read a Short Story."<br><br>"Understanding and Appreciation of the Novel."<br><br>"Understanding and Appreciation of The Short Story." |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Major periods (cont.) | h. The student identifies the Victorian Age as a complexity of good writers--novelists, historians, religious writers, essayists, poets, scientists, and short-story writers:<br>*1. Summarizes the political, economic, and social background which affected the literature of the age.<br>2. Identifies the didactic and utilitarian purposes and concepts in much of the literature of the age.<br>3. Studies background material on the Victorian Period, noting the prevailing attitudes of the people, customs, pastimes, influence of Queen Victoria, etc.<br>4. Reads from selected Victorian writers such as Tennyson, Browning, Dickens, Arnold, Hardy, and Kipling.<br>5. Explains the distinctive philosophy of a writer referred to as "Victorian."<br>*6. Realizes the novel is still one of the most popular kinds of leisure reading.<br>7. Recognizes stylistic effects in prose.<br>8. Applies the meaning of the word Victorian to various aspects of life then and now.<br>9. Develops new skills in reading and appreciation of poetry.<br>10. Compares the English short story to the American short story according to literary form.<br>11. Discovers the works of such scientists as Huxley; historians and essayists--Macaulay and Carlyle; educators--Arnold; religious writers--Newman; novelists--Dickens, Thackeray, Eliot, and Hardy; short-story writers--Kipling and Stevenson; poets--Tennyson, the Brownings, Arnold, Hopkins, and the Rosettis; and other writers--Carroll and Gilbert. | Filmstrip - Record Sets<br>"The Romantic Age in English."<br><br>Film<br>"English Literature: The Romantic Period" (incl. Wordsworth, Coleridge, Scott).<br><br>Books<br>Penkins, David. The Quest for Permanance: The Symbolism of Wordsworth, Shelley and Keats. Cambridge: Harvard Univ. Press, 1965.<br><br>Thorpe, Clarence D., and others. The Major English Romantic Poets. Carbondale: So. Ill. Univ. Press., 1957.<br><br>Recordings<br>"Lamb Essays of Elia" Read by Martin Donegan<br>"A Dissertation upon Roast Pig, A Bachelor's Complaint, All Fools' Day." |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Major periods (cont.) | i. The student traces the effect of democracy, science, industry on contemporary thought:<br><br>1. Lists the influences of politics in the poetry of the Irish Renaissance when given selected readings.<br>2. Writes about the change of England's position in the modern world as it is reflected in selected contemporary literary works by T. S. Eliot, George Bernard Shaw or other selected writers.<br>3. Identifies the beginning of the short story which was just developing in England in the late nineteenth century.<br><br>(a) Interprets the short story's graphic value in picturing people of widely differing backgrounds.<br>(b) Describes the short story's psychological value in explaining the characters' attitudes and actions.<br>(c) Follows plot, perceives the description or setting of the action, and approaches the story with mature insight and critical appreciation.<br><br>4. Identifies new tendencies in poetry which mark it as distinct from the poetry of the past:<br><br>(a) Recognizes poetry's broader subject matter, its greater freedom of form, and its use of symbolism.<br>(b) Distinguishes between poetry and prose and detects the varying purposes and moods of poetry, the standard meters and stanza forms, and the use of figurative language.<br>(c) Outlines methods in which modern poetry presents a new and different point of view from past poetry.<br>(d) Discovers which world events have greatly affected the poetry of this century, and how.<br>(e) Observes the widely differing subjects and styles among modern British poets. | Filmstrips:<br>"Charles Dickens: The Man and his Works"<br>"A Tale of Two Cities: Analysis and Evaluation"<br><br>Films:<br>"Early Victorian England and Charles Dickens"<br><br>"English Literature: The Victorian Period" (incl. Dickens, the Bronte sisters, Hardy).<br><br>"A Dickens Chronicle Parts I and II"<br><br>"Early Victorian England and Charles Dickens"<br><br>"Great Expectations I"<br><br>"Great Expectations II"<br><br>"Great Expectations III"<br><br>"Miss Havisham" |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Major periods (cont.) | 5. Identifies the reasons for the marked popularity of biographical writing; illustrates how the essay has been affected by the increase in periodicals and the impact of great world events:<br>(a) Distinguishes between fictionalized biography and the biographical novel.<br>(b) Distinguishes between an essay and an article.<br>(c) Recognizes two types of essays: the familiar or informal and the serious or informative essay.<br><br>* 6. Identifies how and why drama evolved from the trivial writing of the nineteenth century to the significant and vital plays of the twentieth century:<br>(a) Notes the effect of the motion picture and television upon methods of writing and producing plays.<br>(b) Detects the similarity of trends in drama of England to those of the United States and the interplay of ideas in and the unity of the English-speaking world.<br>(c) Notes the English playwrights of the twentieth century. | Films:<br>"The Mayor of Casterbridge<br>The Return of the Native" by Thomas Hardy.<br><br>"English Literature: The Victorian Period."<br><br>Filmstrips:<br>"The British Isles."<br><br>"Great Britain: The Country and its People."<br><br>Recordings:<br>"Man of the Century: Churchill."<br><br>"Churchill: In His Own Voice."<br><br>"Winston Churchill"<br><br>"Anthology of English Verse, Vol. I."<br><br>"Anthology of 20th Century English Poetry, Part I."<br><br>"The Rubaiyat of Omar Khayyam" Read by Khigh Dhiegh. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Major periods (cont.) | j. The student expands his thinking and demonstrates his depth of comprehension:<br>1. Identifies distinguishing characteristics of the literature of each period.<br>2. Compares and contrasts the epics "Beowulf" and Milton's "Paradise Lost."<br>3. After reading Chaucer's "Prologue to the Canterbury Tales," describes the author's style, diction, characters and form.<br>4. Identifies characteristics of the short story in "The Pardoner's Tale."<br>5. Describes the Elizabethan theatre as it relates to the production of various types of plays written by Shakespeare: history, tragedy and comedy.<br>6. Elects to read one of the above types of plays and points out techniques of characterization used by Shakespeare.<br>7. Identifies examples of the Corpe Diem theme of Cavalier literature.<br>8. Defines and gives examples of allegory as found in Bunyan's Pilgrim's Progress.<br>9. Given selected readings from the King James Version of the Bible, he identifies the following types of literature found in the Bible: history, narrative, poetry, parables<br>10. When given selected poems, he identifies the literary forms and devices in English songs and sonnets.<br>*11. Lists the pilgrims of Chaucer's Prologue to the Canterbury Tales, indicates the trade or profession of each, and finds a modern counterpart.<br>*12. Researches play production in Shakespeare's day, lists the various types of workers required, and compares the social and economic status of those careers to their modern counterparts. | "Wilde: The Importance of Being Earnest."<br>"Oscar Wilde: The Canterville Ghost" Read by Anthony Quayle.<br>"Conrad: Heart of Darkness" (abridged) Read by Anthony Quayle.<br>"Stevenson: Dr. Jekyll and Mr. Hyde" (part). Read by Quayle.<br>"Doyle, Stories of Sherlock Holmes: A Scandal in Bohemia" Read by Basil Rathbone.<br>"Stories of Sherlock Holmes: The Adventure of the Speckled Band: The Final Problem" Read by Basil Rathbone.<br>"Stories of Sherlock Holmes: The Redheaded League" Read by Basil Rathbone. |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Major periods (cont.) | k. Development of English Literature Checklist<br><br>The Student--<br><br>____Appraises the development of historical English literature, beginning with the Anglo-Saxon Period.<br><br>____Outlines the major events of the Medieval Period.<br><br>____Visualizes Renaissance aspects of life, literature, and the arts in Elizabethan times.<br><br>____Evaluates political, religious, and intellectual effects upon English literature.<br><br>____Analyzes the use of satire in poetry and prose.<br><br>____Perceives Romanticism as a literary style.<br><br>____Interprets the types of writing of the Victorian authors and their contributions to that form of literature. | "Kipling: Barrack Room Ballads and Other Poems."<br><br>Recordings:<br>"Kipling: The Man Who Would Be King" Read by Anthony Quayle.<br><br>"Short Stories of Saki" Read by George Rose.<br><br>"Tales of Mystery and Terror: Dracula, Frankenstein, Dr. Jekyll and Mr. Hyde, The Monkey's Paw, A Terribly Strange Bed."<br><br>"Adventure" Dramatizations of Robinson Crusoe. The Swiss Family Robinson, Around the World in 80 Days, 20,000 Leagues under the Sea, Treasure Island, Kidnapped, Captains Courageous, Kim, The Lost World, The Time Machine. |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

Note to the teacher:

The need for multicultural learning and world understanding is more crucial today than it has been at any other time in the history of mankind. The teacher of English can do much to fulfil this need through studies in world literature, which leads to cultural and racial appreciation. He must know the literature to be taught and understand the literary environment which produced it. He must know the significant facts about the history and culture of the writers, and understand their national or racial experience in order to comprehend the significance of their writings. Cross-cultural understanding through the study of masterpieces of world literature can expand the intellectual and cultural outlooks of students. It can acquaint them with age-old literary themes, and varying cultures, thus giving them greater appreciation for world cultures as they relate to all mankind.

BEST COPY AVAILABLE

G. The student identifies universal characteristics of notable world literature.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He identifies universal elements in world literature. | a. After reading representative masterpieces of world literature, the student discusses the author's use of such basic elements as: plot, setting, tone, point of view, charaterization, etc. | |
| | b. The student compares and contrasts the elements found in notable literature of different historical periods and countries with elements found in modern selections which he has studied. | |
| | c. From a given literature selection, the student selects a character who found positive answers to his quest for identity. | |
| | d. From assigned selections, the student chooses a character and shows how he seems to be undergoing a search for wisdom in a given selection. | |
| | e. After reading an assigned selection, the student discusses a major character's conflicts and shows how his handling of it reveals his character. | |
| | f. After reading a given selection, the student chooses a major character, and compares the conflict he faces with a conflict experienced by a person in real life. | |
| | g. In an assigned selection, the student chooses an important symbolic element which appears in the selection (a character, an action or a situation), and shows the relationship of this element to a central theme in the selection. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Universal elements (cont.) | h. After reading a given selection containing allusions, the student identifies one and explains how it contributes to the meaning of the work. | |
| 4. He identifies and analyzes universal themes in notable world literature. | a. Given specific selections of notable literature to read, the student identifies universal themes which exist in world literature. Such as:<br>(1) Conflict of wills<br>(2) Making choices<br>(3) Social criticism<br>(4) War and peace<br>(5) Death<br>(6) The nature of God | |
| | b. The student discusses the universal themes in literature in terms of the following:<br>(1) What similar incidents in your life can you recall?<br>(2) What historical incidents are parallel?<br>(3) What are some of the major problems faced by human beings?<br>(4) What problems faced are peculiar to twentieth century? | |
| | c. The student chooses a quotation from a given author, and explains in writing what the author meant by the quotation. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 3. He identifies similarities and differences in world literature of different historical periods. | a. Given selections of different historical periods, the student compares and contrasts literature of the past with modern selections. | |
| | b. The student reads given selections from different historical periods and points out ways in which the selection reflects the mood and tempo of the period. | |
| | c. When given selected works to study, the student points out social trends which are reflected in world literature. | |
| | d. After reading two novels, one modern and one Victorian, the student discusses the advantages and disadvantages of the broader scope of the Victorian novel. | |
| 4. He points out relationships between notable art, literature, and media. | a. Given literary masterpieces and works of art from the same historical period or based upon the same subject, the student points out relationships between the two. | |
| | b. After reading a given literary work and seeing a stage or screen version, the student writes a critical review in which he compares and contrasts each medium in terms of how much it contributed, for him, to the works message or impact. | |

| Objectives | Suggested Activities | Resources - Notes |
| --- | --- | --- |
| Notable art, literature, and media (cont.) | c. The student discovers and recreates relationships between a literary work and any other art form of his own making--for example - a collage, a photograph, a drawing or a film. | |

BEST COPY AVAILABLE

BIBLIOGRAPHY

Berkley, James et. al.
Patterns of Literature. The L. W. Singer Company, Inc. Dallas: 1969.

Buck, Philo M. Jr. and Hazel Stewart Alberson.
An Anthology of World Literature. Macmillan Company, 3rd revied.

Laird, Charlton (ed.).
The World Through Literature. Appleton-Century-Crofts, Inc.

Rose, H. J.
Handbook of Greek Literature. Dutton Everyman.

Hamilton, Edith.
The Roman Way to Western Civilization. Mentor Books.

Keene, Donald.
Anthology of Japanese. Grove Press, Inc.

Creel, H. G.
Chinese Thought: From Confucius to Mao Tse-Tung. Mentor Books.

Ting Yi.
A Short History of Modern Chinese Literature. Language Press.

Brenan, G.
The Literature of the Spanish People From Roman Times to the Present Day. Cambridge University Press.

Symonds, John Addington.
Italian Literature. Holt, Rinehart and Winston, Inc.

Cairns, Huntington.
French Literature and Its Masters. Alfred A. Knopf, Inc.

Waite, V.
An Approach to French Literature. G. G. Harrap.

Lange, Victor.
Modern German Literature, 1870-1940. Cornell University Press.

Robertson, John.
A History of German Literature. Edinburgh: Blackwood.

Hare, R.
Russian Literature: From Pushkin to the Present Day. Methuen.

Arnold, Edwin.
The Light of Asia. Fortress Press.

Larsen, H. A.
Scandinavian Literature. American Library Association.

Boyd, Ernest.
Ireland's Literary Renaissance.

H. The student acquires communication skills and personal qualities needed in business English.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. He writes all types of business letters with proficiency in mechanics and content. | Note to the teacher:<br>(This course is designed for the business-bound student. The skills of basic English will be reinforced and expanded. The student will have an in-depth study of the four communication areas: speaking, writing, listening, and reading. Business spelling and vocabulary will be emphasized. The student will receive training in all areas of letter writing. Independent work projects will give the student practice in the four areas of communication.)<br><br>*a. When given specified situations, the student writes the following types of letters: inquiry, acknowledgement, claim, adjustment, credit, collection, sales, order, follow-up, public relations, thank-you, application, and simple memos.<br><br>*b. When given letters containing trite expressions, the student rewrites to eliminate inappropriate words and phrases.<br><br>*c. The student corrects all spelling and punctuation errors in teacher-prepared business-letter drills.<br><br>*d. Through the use of selected business-oriented spelling lists and vocabulary drills, the student achieves variety of word usage as he writes. | |

| Objectives | Suggested Activities | Resources - Notes |
| --- | --- | --- |
| Business letters (cont.) | e. The student consistently observes the established conventions of form and content.<br><br>Career Point to Stress<br><br>Occupational satisfaction is dependent on a harmonious relationship between work and work environment. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 2. He uses appropriate reference books to locate desired information. | a. The student locates the special features of a dictionary that facilitates its use:<br>preface<br>explanatory notes<br>pronunciation guide<br>standard usage guide<br>spelling rules<br>abbreviations<br>proper names<br>signs and symbols<br>alphabets of foreign languages<br>typography<br>tables of weights and measures<br>foreign monetary units<br>foreign words and phrases<br>synonyms and antonyms<br>*b. When given specific situations requiring their use, the student locates desired information in the following reference books: the dictionary, the secretarial handbook, telephone directory, books of etiquette, and travel guides.<br>*c. Given three periodicals and one newspaper, the student examines them and writes an evaluation of pertinent information he finds that will prove of possible value in his business communications. | |

| Objectives | Suggested Activities | Resources | Notes |
|---|---|---|---|
| 3. He demonstrates oral language skills required in business situations. | *a. The student composes and follows through with activities developing specialized skills as required in introductions, telephone conversations, dictations, and video-tape recorded interviews. | | |
| | *b. Using selected exercises, the student orally practices voice flexibility, enunciation, and pronunciation. | | |
| | *c. The student prepares and gives three to five-minute demonstrations exemplifying each of the skills needed in business situations. | | |
| 4. He exhibits personal qualities appropriate for places of business. | *a. The student demonstrates by being appropriately dressed that he is aware of the importance of personal appearance at a place of business. | | |
| | *b. The student prepares a scrapbook containing pictures, notes, and lists of "do's" and "don'ts" that can serve as a guide for appropriate business office deportment and appearance. | | |

I. The student demonstrates the ability to pursue independent study.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| 1. Behavorial objectives will vary with individual projects; however, he uses all language arts skills with a high degree of proficiency. | Note to the teacher: SEMINAR<br><br>(The advanced seminar course is intended for the senior student who has a keen interest in the humanities, who demonstrates a high degree of intellectual ability, who can work independently, and who possesses competence in oral and written expression. He is expected to establish a definite project for exploration, to set the goal he aims to achieve, and to state his procedures for attaining the agreed-upon goal. The entire seminar project takes shape through consultation between student and teacher and is executed under the teacher's guidance.)<br><br>a. The student studies a selected group of British and/or American novels, draws comparisons of themes, views of life, techniques, and basic elements, and prepares oral or written reports to share with classmates.<br><br>b. The student does an inter-disciplinary study based on the humanities in which he combines the study of history, art and literature of a given period. (Paper submitted to culminate study)<br><br>c. The student does an inter-disciplinary study involving a new look at poetry, music, film, theater, painting and architecture as expressions of the human spirit throughout the ages and in the contemporary world.<br><br>d. The students research and plan for an artistic production on a given theme or work requiring independent and group research, planning and producing. | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Language arts skills (cont.) | e. The student makes a study of national literature of selected countries other than America or Britian, or a concentrated study of one author such as Faulkner, Williams, Shaw, or Hemingway. | |
| | f. The student traces<br>(1) The Byronic hero through literature.<br>(2) The "Flying Dutchman" theme through literature.<br>(3) The "Selling of one's Soul to the Devil" through literature.<br>(4) The appeal of the sea through British and/or American literature.<br>(5) The themes of revenge through several plays and/or novels.<br>(6) The heroic image from the super-hero of the epic to the modern anti-hero.<br>(7) The evolution of democratic thinking in English literature from Caedmon through Piers the Plowman, Everyman, Chaucer's Prologue to Canterbury Tales, Sir Thomas More, and into the English Renaissance.<br>(8) The major themes of American writers (values, independence, humor, justice, pursuit of frontiers, etc.)<br>(9) The four basic types of allusions in several major pieces of literature, noting the author's special choices and uses. (Chaucer, Milton, George Eliot, O'Henry, Melville, etc.)<br>(10) Dramatic techniques and conventions from the Greek tragedians through Seneca, Elizabethan dramatists and on to modern times. | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Language arts skills (cont.) | Note: (Students may trace predominant themes through Irish literature, American Western literature, Black literature, Russian literature, Contemporary Southern writing, etc.) | |
| | g. Using Lyrical Ballads as a point of departure, the student studies the Romantic Period in depth to discover the philosophy of the movement and to determine whether the Romantic writers "practiced what they preached." | |
| | h. The student makes a study of satirical writings (one or more historical periods), observing authors' techniques, subjects satirized, and the effects of the satire. | |
| | i. The student makes a study of the didactic use of chosen pieces of literature, prose and poetry. | |
| | j. The student studies the types of allegory, including the parable and fable, through the reading and analysis of such works as Pilgrim's Progress, The Old Man and The Sea, Animal Farm, and Jonathan Livinston Seagull. | |
| | k. The student makes a study of irony appearing in selected poems, short stories, novels, plays, and non-fiction. He classifies the various ironical tones in their context and places the examples in categories (gentle, lighthearted, fun-poking, thought-provoking, bitter, vicious, etc.). | |

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| Language arts skills (cont.) | 1. The student considers the love theme in several pieces and types of literature, noting the kinds of love, how the emotion is used by the author as a motivating force on character, a device for complicating plot, etc. He also notes the effects of accompanying emotions (envy, jealousy, etc.) | |
| | *m. From the works of such authors as Tennessee Williams, Ernest Hemingway, Carson McCullens, J. D. Salinger, and John Steinbeck, the student analyzes characters who can be considered "alienated individuals." (Definition: "An alienated individual is one who feels separated from an individual, a group, or a society.") | |

BEST COPY AVAILABLE

C. The student participates in various activities to reinforce and expand the material studied.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

SUPPLEMENTARY ACTIVITIES

1. Have students listen to political candidates and note any grammatical errors. (Were the errors made intentionally? If so, why?) Bring clippings from newspapers showing errors not caught by proofreaders.

2. The baseball game is a favorite. Have two teams. A right answer to a question on grammar (or something else) is a single; a wrong answer is an out.

3. Use creative dramatics to review adverbs and verbs. Taking turns as "It," each student acts out his choice of a strong verb with its modifier. Other students guess the verb and the modifier.

4. Frequently copy students' sentences on the board and ask, "How may this be improved?" (Not "What is wrong with this?")

5. Have students read a short selection by Ernest Hemingway and note his use of nouns and verbs.

6. To generate and maintain student interest, all bulletin displays should reflect organization and variety. The items should be mounted neatly and given focus individually, preferably by the addition of teacher commentary typed on cards.
BELOW ARE TWENTY SUGGESTIONS FOR USING BULLETIN BOARDS TO GOOD ADVANTAGE.

   (1) Book jackets, provided they are grouped around theme units and are taken down often
   (2) Volunteer student art work illustrating books read out of class
   (3) Professional book reviews clipped out of Sunday supplements, magazines, etc.
   (4) Facsimile reproductions of original manuscripts of famous writers, past and present
   (5) Reviews of plays and motion pictures based upon published books
   (6) Announcements of forthcoming radio and television programs featuring book talks

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | (7) Pictures of prominent authors, with brief biographical notes appended, including titles of books written<br>(8) Printed informal interviews with authors; possibly some enterprising students may undertake the job of calling upon a writer and recording the conversation<br>(9) Illustrated outlines of a book manufacturing process (available from many publishers)<br>(10) Lists of newly arrived books in the school or public library, with accompanying brief blurbs<br>(11) Clippings from magazines and newspapers featuring articles on the skills of reading<br>(12) Published statements by prominent people about books and reading<br>(13) Publishers' brochures describing new books<br>(14) Lists and descriptions of valuable reference works (perhaps prepared by school librarian)<br>(15) Pulitzer and Nobel prize winners in literature as they are represented in the award-winning citations or in published articles<br>(16) Outstanding student-written reports<br>(17) Newspaper clippings showing weekly best-seller lists (fiction and nonfiction)<br>(18) Pages cut out of book club brochures describing the contents of selections<br>(19) Movie stills of releases based upon popular books (available through most screen studios)<br>(20) Background shots clipped from magazines depicting lands and people featured in particular books. | |
| SUPPLEMENTARY ACTIVITIES | 7. For a word to become an active part of a student's vocabulary, it must be used. Among useful manipulative activities: (1) give the antonym of the word; (2) ask a question using the word (e.g., "Is it inevitable that the Yankees will win the pennant this year?"); (3) compare the meanings of words (e.g., "Is a person who is vigilant ever cowardly?"); (4) supply another form of the word (e.g., "imply," "implication"); (5) name contexts suitable for the use of the word (e.g., "marauders" could be used for pillaging soldiers, for pirates swooping down on a coastal village, for some of the Danish invaders of medieval England). | 13-J-66 |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

8. A thorough discussion of the techniques of increasing one's vocabulary through reading is presented. To illustrate the major points, three groups of words are selected from the book.
   (1) "Blockbusters"--12 very unusual words are arranged in a matching exercise to challenge the reader to work out the meanings through the context. What to do about such words generally is also explained. Answers are supplied.
   (2) "Tough ones"--18 words of more than average difficulty are defined and again the reader is told how to approach these.
   (3) "Worth mastering"--finally, 50 words that are used regularly by educated people are presented in a multiple choice exercise and a systematic learning procedure is described and richly illustrated.

9. Frequent reference to the vocabulary exercises should enable the student to develop a sensible attitude toward word problems in the books he reads. The realization that not all words must be grasped on the spot is often a critical factor in encouraging a reader to attempt a book that is more challenging than his customary fare.

10. Students can be encouraged to use their "new" words in reports and compositions.

11. The sample vocabulary paragraphs illustrated in the vocabulary section can become class projects combining composition skills and word study.

12. Let students agree upon a short list of words that must never be misspelled. This list may gradually be enlarged. Let students determine what would be a fair penalty if one of these words is misspelled.

13. Exercises in proofreading, requiring students to look carefully at every word, have some value. Even more valuable is insistence that students proofread their own written work. Sometimes their reading the work slowly aloud will help them to catch spelling errors they would otherwise miss.



SUPPLEMENTARY ACTIVITIES

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | 14. From newspapers select and number short, interesting items with better than ordinary headlines and corresponding articles for purposes of identification, cut off the headlines, and distribute the articles, giving easiest reading matter to poorest students. Headlines are kept at the teacher's desk. Each student reads his numbered article and writes an original headline for it. As the teacher calls numbers each student reads his article to the class and the headline he has written. Then the teacher reads the one which was in the newspaper. The class compares them and makes comments as to composition, relevancy, and word choice. | |
| | 15. Students are given paragraphs of simple instructions for doing something that may be performed in the classroom. Each does exactly what his instructions tell him. | |
| | 16. Students read an untitled paragraph. Each suggests an appropriate title. | |
| | 17. Direct experience helps to clarify meaning. Thus, one class visited a newspaper plant and then read articles on how newspapers, magazines, and books are printed. The material was comprehensible because the students had something tangible to which to relate the words on the page. | |
| | 18. To increase power to understand details, students may read a passage that contains many sensory images, and find words or phrases suggesting pictures, odors, sounds, tastes, or feelings. | |
| | 19. Students may read two short articles about different inventions (or people, countries, etc.) and then decide how they are alike and how they differ. | |
| | 20. The teacher prepares short paragraphs describing a person's actions. Students decide the person's purpose in acting thus. For instance, Ralph was invited to a dance. He washed his father's car, volunteered to help his mother, and remarked to his father that he wished he could take Jane to the dance. Why did Ralph do these things? | |

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

21. In one column are several half-sentences; in a second column are the half-sentences needed to complete the first ones. Students are to find in the second column the words that logically complete each sentence.

22. Students write one-paragraph themes, each student describing some other member of the class. When themes are read, everybody tries to guess which student is being described.

23. Help students to differentiate opinion from fact. For this purpose, discuss statements like these: (1) Our basketball team lost twenty games and won five this season. (2) Our basketball team had a poor season. (3) Our coach is not a good coach. (4) Lack of student support cost us several victories.

24. Discuss inductive thinking, reaching a conclusion or generalization on the basis of several bits of evidence. The classic example: Came home at night. Flipped light switch--no light. Switched another--no light. Other houses dark. Clock is stopped. What has happened?

25. Discuss deductive thinking as a process of testing a conclusion or generalization. Use a specific example.

26. Mercury automobiles, Atlas tires, Jupiter and Thor missiles, Venus pencils and the like may help students to see that remnants of Greek and Roman mythology still exist.

27. Teach students to read magazine articles critically by (1) reading a controversial article and then having a panel find and present the arguments on the side not favored by the author, (2) examining the editorial policies of a magazine, (3) studying the author's competence in writing authoritatively on the subject he has chosen.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

28. Brief excerpts, rarely more than a paragraph in length, are quoted from pieces written by outstanding critics who have analyzed the book and the author's strengths and weaknesses. Excerpts are grouped around specific writing skills--characterization, style, plot development, verisimilitude--and, wherever possible, conflicting views are juxtaposed. Then an original editorial comment is added, directing the reader to do his own analysis of the skills and ideas in question. Specific page references send the reader back to selected passages to verify or refute a critic's statements. No conclusions are drawn for the student, but he is stimulated into making independent decisions about literary values. (In most cases, at least 12-16 critical excerpts are used.)

29. An excellent way to train a reader to sharpen his visual grasp of the action of a play is to ask him to pretend he is a director of a scene. Typical questions might be as follows:
    (a) How should the character speak this line--calmly, angrily, soulfully, lightly, etc?
    (b) What should the character be doing as he says this? Should he stand still or move about? If he should move, where should he go? What should he do with his hands? What facial expression should he effect?
    (c) What suggestions would you offer to heighten humor, suspense, or dramatic climax that even the writer of the play may not have implied at a particular point?
    (d) Where in the dialogue would you recommend the insertion of somewhat lengthy pauses to increase the effect?
    (e) When should certain lines be delivered in a sort of sputtering or stammering manner?

30. Cite examples to show that a poet can say in a few words what a prose writer might need a paragraph or a whole page to cover. To what extent, if at all, would it have been more effective to have made the point in prose? In considering the central idea or theme of the poem (assuming it has one), what is there unusual about the poet's point of view or his conclusion.



SUPPLEMENTARY ACTIVITIES

BEST COPY AVAILABLE

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

31. Have students construct metaphors to describe things named by the teacher, for example, clouds passing over the moon.

32. Have students match things that have something in common, for example:

| | |
|---|---|
| (1) sand dunes | (a) happy laughter |
| (2) fog | (b) jet propulsion |
| (3) a calm pond | (c) roller coaster |
| (4) a sneeze | (d) a gray cat |
| (5) Benny Goodman's "I Got Rhythm" | (e) a freshly ironed handkerchief |

33. Talk about the difference between a "black cat" (literal) and a "black look" (figurative). Other examples: "warm hands," "warm heart"; "roaring lion," "roaring fire"; "break my leg," "break my heart," (or "my word"). Have students use words like these both literally and figuratively: "sea," "root," "anchor," "hound," "crown," "tower," "mountain," "river."

34. Talk about favorable and unfavorable metaphors applied to people; for example, a girl may be a "peach," a "lemon," the "apple of someone's eye." A man may be a "fox," a "pig,"a"snake in the grass," a "mule," a "sheep," a "lion in battle," a "jackal," a"sly dog," or a "gay dog."

35. Read Elizabeth Browning's sonnet "How Do I Love Thee?", Elizabeth Coatsworth's "Swift Things Are Beautiful," and listen to "My Favorite Things" from Sound of Music. Then make a list of things that you enjoy or reasons for liking a specific person. Rewrite your list in poetic form.

36. Complete an extra project in poetry by memorizing at least three of your favorite poems or by writing several original poems.

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|
| | 37. After reading a poem like Noyes's "The Highwayman," count the number of words in the poem. Then write it as a short story, not using any of Noyes's key phrases and not exceeding his number of words. Read the prose versions in class or in small groups, noticing which version makes more effective use of language. | |
| | 38. Read Whittier's "Still Small Voice of Calm." Then reread it with its musical setting (Episcopal hymnal), noticing how lines and words were altered to fit the music, or find another poem that was adapted to a musical setting, noticing how a poem can be changed slightly for use with music. | |
| | 39. Arrange your own poem to music. Using a poem you especially like, find a musical setting (either classical or pop) that you think appropriate to the poem. Using a record player, practice reading the poem with slight alterations to make words and music fit. Tape your words and music and discuss effectiveness with the class. | |
| | 40. After reading several poems on the same theme, choose the one you feel is most effective. Support your choice by comparing and contrasting your poem with the others, referring directly to the text of each poem. | |
| | 41. Read the first few verses of Genesis. Then read James Weldon Johnson's "The Creation." (One source is Adventures in American Literature.) Notice similarities. Comment on the differences, noticing especially the differences in veiwpoint and purpose. | |
| | 42. Play a record of "The Creation" from the collection God's Trombones. Discuss the effectiveness of the sound effects. | |
| | 43. After using the filmstrips "What To Look For in Poetry," apply skills presented to additional poems. | |
| | 44. From poems that you like, find examples of figures of speech, including simile, metaphor, personification, and apostrophe. Illustrate with pictures or original art work. | |

## IDEAS TO TEST

You have probably been urged to know your students. See what you can find out by asking them to respond orally or in writing to one or more of the following questions:

1. Explain briefly what you like and dislike about English as a school subject, and why.
2. What have you read the last two weeks that was not required reading in any of your classes?
3. If you have a favorite school subject, explain why it is a favorite.
4. Without giving names, what are some of the qualities of your best teachers?
5. What occupation would you like to follow? Why?
6. What are your strongest prejudices? How did you acquire them?
7. What is literature? What can you learn from literature?
8. What are the goals English teachers try to help you achieve?
9. Why do you or why don't you like to compete with fellow students in winning good grades in English?
10. Do you think English teachers' examinations test the progress you have made in reading, writing, speaking, and listening?
11. What is the meaning of philosophy of life? Why can't you avoid having one?

| Objectives | Suggested Activities | Resources - Notes |
|---|---|---|

**Test on following directions**

Name _____

1. Read carefully all of the following directions before doing anything.
2. Print your name, last name first, on the top line following the word "Name."
3. Draw a circle around the word "all" in direction 1.
4. Underline the word "name" in direction 2.
5. In direction number 4, draw a circle around the word "underline" and in direction number 1, cross out the word "anything."
6. Now draw a circle around the title of this paper.
7. Circle the numbers of directions 1, 2, 3, and 5, and put an I over number 6.
8. In direction number 7, circle the even numbers, and underline the odd numbers. Put a circle around the number 4 in the fifth direction.
9. Write "I can follow directions" above the title of this test. Start directly over the word "test."
10. Underline the sentence you have just written.
11. Draw a square about ½ inch inside the upper right hand corner of this paper. Draw a circle around the square.
12. Cross out the numbers 8 through 12. Now circle the same numbers.
13. Put an X in the square inside the circle in the upper right hand corner.
14. In the space under the last direction on this paper, copy neatly, in writing, direction number 1.
15. Now that you have read all of the directions as stated in direction number one, follow direction number two only. Do not follow any of the other directions.
16. Please do not give this test away by any comment or exclamation. If you have read this far, just pretend that you are still writing.



SUPPLEMENTARY ACTIVITIES

WORLD LITERATURE: SUPPLEMENTARY RESOURCES

SUGGESTED READINGS

Classical Fiction

Adam Bede, George Eliot
Adventures of Tom Sawyer, Mark Twain
Aesop's Fables, Aesop
Alice Adams, Booth Tarkington
The American, Henry James
Around the World in Eighty Days, Jules Verne
Benito Cereno, Herman Melville
Billy Budd and Typee, Herman Melville
Black Beauty, Anna Sewell
Candide, Voltaire
Connecticut Yankee in King Arthur's Court, Mark Twain
Crime and Punishment, Fyodor Dostoyevsky
Deerslayer, J. F. Cooper
Don Quixote, M. DeCervantes
Emma, Jane Austen
Far From the Madding Crowd, Thomas Hardy
Frankenstein, Mary W. Shelley
Gulliver's Travels, Jonathan Swift
Heart of Darkness/The Secret Sharer, Joseph Conrad
The Hound of the Baskervilles, A. Conan Doyle
Hunchback of Notre Dame, Victor Hugo
Jane Eyre, Charlotte Bronte
Journal of the Plague Year, Daniel Defoe
The Jungle Books, Rudyard Kipling
Kim, Rudyard Kipling
Last of the Mohicans, J. F. Cooper
Life on the Mississippi, Mark Twain
Lord Jim, Joseph Conrad
Maggie and Other Stories, Stephen Crane
The Marble Faun, Nathaniel Hawthorne
Mayor of Casterbridge, Thomas Hardy
Moby Dick, Herman Melville
Morte d'Arthur, Thomas Malory
The Nigger of the Narcissus, Joseph Conrad
Oliver Twist, Charles Dickens
The Oregon Trail, Francis Parkman
Penrod, Booth Tarkington

Adventures of Huckleberry Finn, Mark Twain
The Aeneid, Vergil
The Age of Innocence, Edith Wharton
The Ambassadors, Henry James
Anna Karenina, Leo Tolstoy
Ben Hur, Lew Wallace
Beowulf
The Black Arrow, R. L. Stevenson
Brothers Karamazov, Destoyevsky
Captains Courageous, Rudyard Kipling
Count of Monte Cristo, Alexandre Dumas
David Copperfield, Charles Dickens
The Divine Comedy, Dante
Dracula, Bram Stoker
Ethan Frome, Edith Wharton
Fathers and Sons, Ivan Turgenev
Green Mansions, W. H. Hudson
Hard Times, Charles Dickens
Henry Esmond, Wm. M. Thackeray
House of Seven Gables, Nathaniel Hawthorne
Ivanhoe, Sir Walter Scott
Joseph Andrews, Henry Fielding
Jude, the Obscure, Thomas Hardy
Kidnapped, R. L. Stevenson
King Solomon's Mines, Rider Haggard
Les Miserables, Victor Hugo
Little Women, Louisa May Alcott
Lorna Doone, R. D. Blackmore
Mansfield Park, Jane Austen

Master of Ballantrae, R. L. Stevenson
The Mill on the Floss, Geroge Eliot
Moll Flanders, Daniel Defoe
The Moonstone, Wilkie Collins
Northanger Abbey, Jane Austen
Omoo, Herman Melville
The Pathfinder, J. F. Cooper
Persuasion, Jane Austen

13-K-75

The Pickwick Papers, Charles Dickens
Pilgrim's Progress, John Bunyan
Pride and Prejudice, Jane Austen
Pudd'nhead Wilson, Mark Twain
Quo Vadis?, Henryk Sienkiewicz
The Red and the Black, Stendhal
Return of the Native, Thomas Hardy
Robinson Crusoe, Daniel Defoe
Scarlet Letter, Nathaniel Hawthorne
Sense and Sensibility, Jane Austen
Swiss Family Robinson, Johann Wyss
Tess of the D'Urbervilles, Thomas Hardy
Tom Jones, Henry Fielding
Treasure Island, R. L. Stevenson
Turn of the Screw/Daisy Miller, Henry James
Uncle Tom's Cabin, Harriet Beecher Stowe
Vicar of Wakefield, Oliber Goldsmith
Washington Square, Henry James
Wuthering Heights, Emily Bronte

Picture of Dorian Gray, Oscar Wilde
Portrait of a Lady, Henry James
Prince and the Pauper, Mark Twain
Quentin Durward, Sir Walter Scott
Ramona, Helen Hunt Jackson
Red Badge of Courage, Stephen Crane
The Rise of Silas Lapham, William D. Howells
Scaramouche, Rafael Sabitini
The Scarlet Pimpernel, Baroness Orczy
Strange Case Dr. Jekyl & Mr. Hyde, R. L. Stevenson
Tale of Two Cities, Charles Dickens
The Three Musketeers, Alexander Dumas
Tom Sawyer Abroad and Tom Sawyer Detective, Mark Twain
Tristram Shandy, Laurence Sterne
Typhoon, Joseph Conrad
Vanity Fair, Wm. M. Thackeray
War and Peace, Leo Tolstoy
The Way of All Flesh, Samuel Butler

## Non-Fiction

Aku-Aku, Thor Heyerdahl
In Cold Blood, Truman Capote
The Inn of the Sixth Happiness, Alan Burgess
A Night to Remember, Walter Lord

Annapurna, Maurice Herzog
Collision Course, Alvin Moscow
The Man Who Never Was, Ewen Montagu
A Spy Who Came in From the Cold, laCanne

## Modern Fiction

Absalom, Absalom, William Faulkner
A Death in the Family, James Agee
African Queen, C. S. Forester
Airport, Arthur Hailey
All the King's Men, Robert Penn Warren
An American Tragedy, Theodore Dreiser
And Then There Were None, Agatha Christie
Anne of a Thousand Days, Edward Fenton
April Morning, Howard Fast
As I Lay Dying, William Faulkner
Bell for Adano, John Hersey
Black Like Me, John Howard Griffin
Bridge at Andau, James Michener

Across Five Aprils, Irene Hunt
Advise and Consent, Allen Drury
The Agony and the Ecstasy, Irving Stone
Alas, Babylon, Pat Frank
All Quiet on the Western Front, Erich Maria Remarque
The Andromeda Strain, Michael Crichton
Animal Farm, George Orwell
Anthem, Ayn Rand
Arrowsmith, Sinclair Lewis
Babbit, Sinclair Lewis
Big Doc's Girl, Mary Medearis
Brave New World, Aldous Huxley
Bridge of San Luis Rey, Thornton Wilder

BEST COPY AVAILABLE

Bridge Over the River Kwai, Pierre Boulle
The Bull from the Sea, Mary Renault
Call of the Wild/White Fang, Jack London
The Cardinal, Henry Robinson
Catch-22, Joseph Heller
The Chosen, Chaim Potok
Cimarron, Edna Ferber
Citizen Tom Paine, Howard Fast
The Cool World, Warren Miller
The Cruel Sea, Nicholas Monsarrat
Darkness at Noon, Arthur Koestler
Death Comes to the Archbishop, Willa Cather
Doctor Zhivago, Boris Pasternak
Drop-out, Jeanette Eyerly
Durango Street, Frank Bonham
Elmer Gantry, Sinclair Lewis
Exodus, Leon Uris
A Farewell to Arms, Ernest Hemingway
The Fixer, Bernard Malamud
Flowers for Algernon, Daniel Keyes
Franny and Zooey, J. D. Salinger
Giants in the Earth, O. E. Rolvaag
Go Tell It On the Mountain, James Baldwin
God Is My Co-Pilot, Col. Robert L. Scott
Goodbye, Mr. Chips, James Hilton
Gone With the Wind, Margaret Mitchell
Great Gatsby, F. Scott Fitzgerald
Hawaii, James Michener
Hidden Flower, Pearl S. Buck
Hiroshima, John Hersey
House on the Strand, Daphne DuMaurier
The Ice Palace, Edna Ferber
Immortal Wife, Irving Stone
In Dubious Battle, John Steinbeck
Invisible Man, Ralph Ellison
Johnny Tremain, Esther Forbes
Jubilee, Margaret Walker
Keys of the Kingdom, A. J. Cronin
The Last Hurrah, Edwin O'Connor
Letter from Peking, Pearl S. Buck
Light in the Forest, Conrad Richter

Bridges at Toko-Ri, James Michener
The Caine Mutiny, Herman Wouk
Cannery Row, John Steinbeck
Catcher in the Rye, J. D. Salinger
Cherokee Strip, Marquis James
Christy, Catherine Marshall
The Citadel, A. J. Cronin
The Contender, Robert Lipsyte
The Cross and the Switchblade, David Wilkerson
Cry, The Beloved Country, Alan Paton
Dave's Song, Robert McKay
Demian, Herman Hesse
Dodsworth, Sinclair Lewis
Drums Along the Mohawk, Walter Edmonds
East of Eden, John Steinbeck
Every Thing But Money, Sam Levenson
Fail-Safe, Eugene Burdick & Harvey Wheeler
The Fire Next Time, James Baldwin
Flight of the Falcon, Daphne DuMaurier
For Whom the Bell Tolls, Ernest Hemingway
Freedom Road, Howard Fast
The Girl Inside, Jeanette Eyerly
God Bless You, Mr. Rosewater, Kurt Vonnegut, Jr.
The Good Earth, Pearl S. Buck
Good Morning, Miss Dove, Francis Gray Patton
Grapes of Wrath, John Steinbeck
The Guns of Navarone, Alistair MacLean
The Heart Is a Lonely Hunter, Carson McCullers
High Wind in Jamaica, Richard Hughes
Hotel, Arthur Hailey
The Human Comedy, William Saroyan
I'm Really Dragged But Nothing Gets Me Down, Nat Hentoff
I Never Promised You a Rose Garden, Hannah Green
Imperial Woman, Pearl S. Buck
It Can't Happen Here, Sinclair Lewis
Joy in the Morning, Betty Smith
The Jungle, Upton Sinclair
The King Must Die, Mary Renault
The Learning Tree, Gorden Parks
Life with Father and Life with Mother, Clarence Day
The Lilies of the Field, William E. Barrett

Little Big Man, Berger
The Living Reed, Pearl S. Buck
Lord of the Flies, William Golding
Love Is Eternal, Irving Stone
The Loved One, Evelyn Waugh
Main Street, Sinclair Lewis
Manchild in the Promised Land, Claude Brown
Member of the Wedding, Carson McCullers
Mrs. Mike, Nancy & Benedict Freedman
The Moon Is Down, John Steinbeck
My Antonia, Willa Cather
Mutiny on the Bounty, Charles Nordoff & James Hall
Nectar in a Sieve, Kamala Markandaya
1984, George Orwell
Nobody Knows My Name, James Baldwin
The Nun's Story, Kathryn Hulme
Of Human Bondage, Somerset Maugham
The Old Man and the Sea, Ernest Hemingway
On the Beach, Nevil Shute
O Pioneers!, Willa Cather
The Ox-Bow Incident, Walter Clark
A Patch of Blue, Elizabeth Kata
Peony, Pearl S. Buck
The Pit, Frank Norris
Point of No Return, John Marquand
The Power and the Glory, Graham Greene
Random Harvest, James Hilton
Rebecca, Daphne DuMaurier
The Robe, Lloyd C. Douglas
The Sea Wolf, Jack London
Seven Days in May, Fletcher Knebel
Shane, Jack Schaefer
Siddhartha, Hermann Hesse
A Single Pebble, John Hersey
Sons, Pearl S. Buck
The Sound and the Fury, William Faulkner
The Stranger, Albert Camus
Swiftwater, Paul Annixter
Tell Me That You Love Me, Junie Moon, Marjorie Kellogg
This Hallowed Ground, Bruce Catton
To Have and To Hold, Mary Johnston
The Lively Lady, Kenneth Roberts
Look Homeward, Angel, Thomas Wolfe
Lost Horizon, James Hilton
Love Story, Eric Segal
Magnificent Obsession, Lloyd C. Douglas
Mama's Bank Account, Kathryn Forbes
Marjorie Morningstar, Herman Wouk
Mila 18, Leon Uris
The Moon and Sixpence, Somerset Maugham
The Mouse That Roared, Leonard Wibberley
My Name is Aram, William Saroyan
Native Son, Richard Wright
Night of Camp David, Fletcher Knebel
The Nitty Gritty, Frank Bonham
Northwest Passage, Kenneth Roberts
The Octopus, Frank Norris
Of Mice and Men, John Steinbeck
Old Yeller, Fred Gipson
The Once and Future King, T. H. White
The Outsiders, S. E. Hinton
A Passage to India, E. M. Forster
The Pearl, John Steinbeck
Pistol, Adrienne Richards
Point Counter Point, Aldous Huxley
A Portrait of the Artist as a Young Man, James Joyce
The President's Lady, Irving Stone
The Razor's Edge, Somerset Maugham
The Red Pony, John Steinbeck
Run Silent, Run Deep, Edward Beach
A Separate Peace, John Knowles
Seventeen, Booth Tarkington
Show Boat, Edna Ferber
The Silver Chalice, Thomas B. Costain
Sister Carrie, Theodore Dreiser
Sons and Lovers, D. H. Lawrence
South Town, Lorenz Graham
The Sun Also Rises, Ernest Hemingway
Teahouse of the August Moon, Vern Sneider
Tender is the Night, F. Scott Fitzgerald
This Side of Paradise, F. Scott Fitzgerald
To Kill a Mockingbird, Harper Lee

To Sir, With Love, E. R. Braithwaite
Tortilla Flat, John Steinbeck
The Ugly American, William Lederer & Eugene Burdick
Up the Down Staircase, Bel Kaufman
The Virginian, Owen Wister
The Wall, John Hersey
When the Legends Die, Hal Borland
The Yearling, Marjorie Rawlings
Topaz, Leon Uris
True Grit, Charles Portis
The Unchosen, Nan Gilbert
Utopia, Thomas Moore
Von Ryan's Express, David Westheimer
West Side Story, Irving Shulman
Winesburg, Ohio, Sherwood Anderson

## Leisure Reading

Accent on April, Betty Cavanna
Banner in the Sky, James Ullman
Black Tiger, Patrick O'Connor
The Boy Next Door, Betty Cavanna
Celia Garth, Gwen Bristow
Crash Club, Henry Felsen
Daddy-Long Legs, Jean Webster
The Day of the Drag Race, Phillip Harkins
Deep Summer, Gwen Bristow
Dinny Gordon, Freshman, Anne Emery
Double Date, Rosamond Du Jardin
Drag Strip, William Gault
The Friendly Persuasion, Jessamyn West
The Handsome Road, Gwen Bristow
The Haunting of Hill House, Shirley Jackson
The Incredible Journey, Shelia Burnford
Jubilee Trail, Gwen Bristow
Living Free, Joy Adamson
Meet the Malones, Lenora Veber
The Moon-Spinners, Mary Stewart
Nine Coaches Waiting, Mary Stewart
Now That I'm Sixteen, Margaret Craig
The Pushcart War, Jean Merrill
Rascal, Sterling North
Senior Prom, Rosamond Du Jardin
Speedway Challenge, William Gault
Thunder Road, William Gault
We Have Always Lived in the Castle, Shirley Jackson
Adventures of Sherlock Holmes, Sir Authur Conan Doyle
Baseball Is A Funny Game, Joe Garagiola
Born Free, Joy Adamson
Boy Trouble, Rosamond Du Jardin
Class Ring, Rosamond Du Jardin
Cress Delahanty, Jessamyn West
Dandelion Wine, Ray Bradbury
Date for Diane, Betty Cavanna
Diane's New Love, Betty Cavanna
Dinny Gordon, Junior, Anne Emery
Double Feature, Rosamond Du Jardin
Forever Free, Joy Adamson
The Great Escape, Paul Brickhill
Harlem Summer, Mary Vroman
Hot Rod, Henry Felsen
Jazz Country, Nat Hentoff
A Lantern in Her Hand, Bess Aldrich
Marsha, Margaret Craig
Mexican Road Race, Patrick O'Connor
My Friend Flicka, Mary O'Hara
No Time For Sergeants, Mac Hyman
Please Don't Eat the Daisies, Jean Kerr
The Quality of Courage, Mickey Mantle
Road Rocket, Henry Gregor Felsen
The Spanish Cave, Geoffrey Household
Street Rod, Henry Felsen
Trish, Margaret Craig

## Science Fiction

Childhood's End, Arthur C. Clarke
Fantastic Voyage, Isaac Asimov
50 Short Science Fiction Tales, Isaac Asimov and Groff Conklin
The Hobbit, J.R.R.Tolkien
The Infinite Man, Daniel Galouye
Journey to the Center of the Earth, Jules Verne
Martian Chronicles, Ray Bradbury
Mysterious Island, Jules Verne
Out of the Silent Planet, C. S. Lewis
Stories from the Twilight Zone, Rod Sterling
The Two Towers, J.R.R. Tolkien
2001: A Space Odyssey, Arthur Clarke
Fahrenheit 451, Ray Bradbury
The Fellowship of the Ring, J.R.R. Tolkien
First Men on the Moon, H. G. Wells
From the Earth to the Moon, Jules Verne
The Illustrated Man, Ray Bradbury
The War of the Worlds, H. G. Wells
Looking Backward, Edward Belamy
More Stories From the Twilight Zone, Rod Sterling
New Stories from the Twilight Zone, Rod Sterling
Return of the King, J.R.R. Tolkien
Time Machine, H. G. Wells
20,000 Leagues Under the Sea, Jules Verne

## Drama-Shakespeare

Four Great Comedies, William Shakespeare
Hamlet, William Shakespeare
The Merchant of Venice, William Shakespeare
Othello, William Shakespeare
The Tempest, William Shakespeare
Four Great Tragedies, William Shakespeare
King Lear, William Shakespeare
A Midsummer Night's Dream, William Shakespeare
Romeo and Juliet, William Shakespeare

## Drama-Other

The American Dream/The Zoo Story, Edward Albee
The Best Television Plays, Gore Vidal, Ed.
Cyrano De Bergerac, Edmond Rostand
Doctor Faustus, Christopher Marlowe
Becket, Jean Anouilh
The Crucible, Arthur Miller
Death of a Salesman, Arthur Miller
Great Comedies, Barnet, Berman, Burto, eds.
- The Clouds
- Mandragola
- Twelfth Night
- The Miser
- The Beggar's Opera
- Importance of Being Ernest
- Uncle Vanya
- Arms and the Man

BEST COPY AVAILABLE

Great Tragedies, Barnet, Berman, Burto, eds.
- Prometheus Bound
- Oedipus The King
- Oedipus at Colonus
- Antigone
- Hippolytus
- King Lear
- Ghosts
- Miss Julie
- On Bailles Strand
- Desire Under the Elms

Fifteen American One-Act Plays, Paul Kozelka
The Glass Menagerie, Tennessee Williams
Idylls of the King and Camelot, Allan Knee, ed.
Inherit the Wind, Jerome Lawrence & Robert E. Lee
J. B., Archibald Macleish
Long Day's Journey into Night, Eugene O'Neill
A Man for All Seasons, Robert Bolt
My Fair Lady, Alan J. Lerner
A Raisin in the Sun, Lorraine Hansberry
Great Modern Plays
- Red Roses For Me
- Mrs. Warren's Profession
- Three Sisters
- The Master Builder

Two Plays, Eugene O'Neill
- Strange Interlude
- Mourning Becomes Electra

Famous American Plays-1940's, Henry Hewes, ed.
- The Skin of Our Teeth
- Home of the Brave
- All My Sons
- Lost in the Stars
- The Matchmaker

Famous American Plays of the 1930's, Harold Clurman, ed.
- The Time of Your Life/Saroyan
- Idiot's Delight/Robert Sherwood
- Awake and Sing/Clifford Odets
- End of Summer/S.N. Behrman

Five Great Plays, Henrik Ibsen
- A Doll's House
- Ghosts
- An Enemy of the People
- The Wild Duck
- Peer Gynt

Miracle Worker, William Gibson
Pygmalion, Bernard Shaw
Saint Joan, Bernard Shaw
Sunrise at Campobello, Dore Schary
Three Comedies of American Family Life, Joseph Mersand, ed.
- I Remember Mama
- Life With Father
- You Can't Take It With You

Waiting for Godot, Samuel Beckett

## Mythology

Bulfinch's Mythology, Thomas Bulfinch
Mythology, Edith Hamilton
Gods, Heroes and Men of Ancient Greece, W.H.D. Rouse

## Anthologies and Short Stories

An African Treasury, Langston Hughes
Complete Short Stories of Mark Twain, Ed. Charles Neider
18 Best Stories by Edgar Allan Poe
The Fall of the House of Usher and Other Tales, Edgar Allan Poe
Great Short Stories of Stevenson, Robert Louis Stevenson
The Legend of Sleepy Hollow and Other Selections from Washington Irving The Loneliness of the Long Distance Runner, Alan Sillitoe
Point of Departure, Robert S. Gold
Six Great Modern Short Novels The Snows of Kilimanjaro and Other Stories, Ernest Hemingway
Three Famous Short Novels, William Faulkner
Uncle Tom's Children, Richard Wright
Black Voices, Abraham Chapman
Edge of Awareness, Ned Hoopes & Richard Peck, eds.
Fifty Great Short Stories, Milton Crane, ed.
Great American Short Stories, W & M Stegner, eds.
Great English Short Stories, Isherwood, ed.
Great Tales of Action and Adventure, George Bennett, ed.
Nine Stories, J. D. Salinger
O'Henry Short Stories, O'Henry
Poe's Tales of Mystery and Terror, Edgar Allan Poe
75 Short Masterpieces, Roger Goodman
Ten Modern American Short Stories, David Sohn, ed.
Ten Top Stories, David A. Sohn
Twenty Grand Short Stories Twice-Told Tales & Other Short Stories, Nathaniel Hawthorne

## Biographies

Anna and the King of Siam, Margaret Landon
The Autobiography of Benjamin Franklin, Benjamin Franklin
Black Boy, Richard Wright
A Choice of Weapons, Gordon Parks
Death Be Not Proud, John Gunther
Doctor George Washington Carver, Graham-Libscomb
Green Hills of Africa, Ernest Hemingway
I Am Third, Gale Sayers
Jackie Robinson, Milton Shapiro
Karen, Marie Killilea
Madame Curie, Eve Curie
My Shadow Ran Fast, Bill Sands
Patton, Ira Peck
Pro Quarterback, Y. A. Tittle
Rommel, The Desert Fox, Desmond Young
The Story of the Trapp Family Singers, Maria Augusta Trapp (The Sound of Music)
Two Years Before the Mast, Richard Dana
View from the Rim, Willis Reed
Wilt Chamberlain, George Sullivan
Yes, I Can, Sammy Davis, Jr.
Anne Frank, Diary of a Young Girl
The Autobiography of an Ex-Colored Man, James W. Johnson
Cheaper by the Dozen, Gilbreth and Gilbreth
Daybreak, Joan Baez
Deliver Us From Evil, Thomas A. Dooley M.D.
From Ghetto to Glory, Bob Gibson with Phil Pepe
Helen Keller: The Story of My Life, Helen Keller
I Will Try, Legson Kayira
The Jim Thorpe Story, Gene Schoor
Little Britches, Ralph Moody
My Lord, What a Morning, Marian Anderson
The Night They Burned the Mountain, Dr. Tom Dooley
Profiles in Courage, John F. Kennedy
PT 109, Robert J. Donovan
Satchmo, Louis Armstrong
Teacher--Anne Sullivan, Helen Keller
The Thread That Runs So True, Jesse Stuart
Up From Slavery, Booker Washington
Who Gets the Drumstick, Beardsley
With Love, from Karen, Marie Killilea

## Political

Berlin Diary, William Shirer
The Longest Day, Cornelius Ryan
The Making of the President 1964, Theodore White
The Rise and Fall of The Third Reich, William Shirer
The Valachi Papers, Peter Maas

The Day Kennedy Was Shot, Bishop
The Making of the President 1960, Theodore White
The Making of the President 1968, Theodore White
Hoover's F.B.I., William Turner

## Black Literature

Paperback source: The Perfection Form Company
214 West Eight Street
Logan, Iowa 51546

The Adventures of Negro Cowboys, Philip Durham and Everete L. Jones
Algiers Motel Incident, John Hersey
Black Like Me, John Howard Griffin
Cane, Jean Toomer
Can't You Hear Me Talking to You, Caroline Mirthes
The Contender, Robert Lipsyte
Cry, The Beloved Country, Alan Paton
Dr. George Washington Carver, Shirley Graham and George Lipscomb
Freedom Road, Howard Fast
In the Mecca, Gwendolyn Brooks
Selected Poems, Gwendolyn Brooks
Paul Robeson, Citizen of the World, Shirley Graham
The Story of Phillis Wheatley, Shirley Graham
The Negro Novel in America, Robert Bone
Color, Countee Cullen
Black Voices, Abraham Chapman (ed.)
The Fire Next Time, James Baldwin
Selected Poems, Langston Hughes
Short Stories by Negro Writers, Langston Hughes
From the Back of the Bus, Dick Gregory
I Know Why the Caged Bird Sings, Maya Angelou
Invisible Man, Ralph Ellison
The Learning Tree, Gordon Parks
The Man, Irving Wallace
Many Thousand Gone, Ronald L. Fair
Narrative of the Life of Frederic Douglass, An American Slave, Frederick Douglass
New Equality, Nat Hentoff
Nobody Knows My Name, James Baldwin
A Raisin in the Sun, Lorraine Hansberry
Satchmo, Louis Armstrong
Thirty-Six Children, Herbert Kohl
To Be Young and Gifted and Black, Lorraine Hansberry

African Myths and Tales, Susan Feldman
Africa Yesterday and Today, Clark D. Moore and Ann Dunbar
Black Elk Speaks, John G. Neihardt
Black Protest: History, Documents and Analysis, 1619 to Present
The Confessions of Nat Turner, William Stryon
The Cool World, Warren Miller
The Day of the Drones, A.M. Lightner
Druango Street, Frank Bonham
Five Smooth Stones, Ann Fairbairn
From Ghetto to Glory: The Story of Bob Gibson, Bob Gibson and Phil Pepe
Dr. George Washington Carver, Scientist, Shirley Graham
Afro-American Authors, William Adams
Giovanni's Room, James Baldwin
Negro Short Stories, John Henrick Clarke
The Black American Experience, Frances S. Freedman
Dark Symphony: Negro Literature in America, James Emanuel and Theodore Grass
The Autobiography, Malcom X
Go Tell It On the Mountain, James Baldwin
In the Heat of the Night, John Ball
Jackie Robinson, Milton J. Shapiro
The Lilies of the Field, William Barrett
Manchild in the Promised Land, Claude Brown
My Lord, What A Morning, Marian Anderson
Native Son, Richard Wright
Negro Pilgrimage in America, C. Eric Lincoln
The Nitty Gritty, Frank Bonham
Notes of a Native Son, James Baldwin
Why We Can't Wait, Martin Luther King
Strength to Love, Martin Luther King
This Is My Country, Too, John A. Williams
To Kill A Mockingbird, Harper Lee

BEST COPY AVAILABLE

Black Literature (cont.)

To Sir, With Love, E. R. Braithwaite
Up From Slavery, Booker T. Washington
When Rainclouds Gather, Bessie Head
Wilt Chamberlain, George Sullivan
God's Trombones, James Weldon Johnson
Understanding the New Black Poetry: Black Speech and Black Music As Poetic References, Stephen Henderson
Sidney Poitier: The Long Journey, Carolyn Ewers
The Complete Poems of Paul Laurence Dunbar, Paul Laurence Dunbar
Montage of a Dream Deferred, Langston Hughes
On These I Stand, Countee Cullen
The Black Poets (anthology, D. Randall (ed.)
Afro-American Literature, Riverside Literature Series
My Life As Black and White Man, Jesse Owens
Troubled Summer, Ben Haas
The Way It Spozed To Be, James Herndon
Where Do We Go From Here, Martin Luther King
American Literature Poetry, Darwin T. Turner (ed.)
Black Boy, Richard Wright
Selected Poems of Claude McKay, Claude McKay
Ethnic Writers in America, Myron Simon
The Scholastic Black Literature Series - The Scene, The Journey, The Search, The Black Hero, Major Black Writers, Black Perspectives, Alma Murray and Robert Thomas (editors)
Langston Hughes: A Biography, Milton Meltzer
Voices from the Black Experience, S. Shanker
Black Viewpoints, A.C. Littleton and Burger (editors)



Ethnic Groups Literature Source: Goldberg, Melvyn. "American Ethnic Literature: An Approach For An Untracked High School Class," English Journal, (December, 1972) Vo., 61, Number 9.

Haslam, Gerald. "Who Speaks For The Earth," English Journal (January, 1973) Vol. 62, Number 1, pp. 42-48.

Indian Literature

Custer Died For Your Sins: An Indian Manifesto, Deloria Uine, Jr.
The Way to Rainy Mountain, Momaday N. Scott
Black Elk Speaks: Being the Life of a Holy Man of Oglala Sioux, John G. Neilhardt
When The Legends Die, Hal Borland
Wak' Kon - Tak, John Joseph Mathews
The New Way to Rainy Mountain, Momaday N. Scott
Geronimo: His Own Story, Geronimo
Ishu in Two Worlds, Theodora Kroeber
House Made of Dawn, Momaday N. Scott
American Indian Prose and Poetry, Margot Astrov (ed.)
Kaibak, Recollections of Navajo Girlhood, Kay Bennet
Laughing Boy, Oliver LaFarge
House Made of Dawn, Momaday N. Scott
Cheyenne Autumn, Mari Sandoz

Indian Literature (cont.)

Indians of the Americas, John Collier
The Ordeal of Running Standing, Thomas Fall
The Loon Feather, Lola Fuller
The Story Catcher, Mari Sondoz

## Jewish Literature

The Chosen, Chaim Potok
The Two of Us, Claude Berri
Diary of A Young Girl, Anne Frank
The Chosen, Chaim Potok
Joel Is The Youngest, Judity Ish-Kishor
My Glorious Brothers, Howard Fast
The Mogi Barrel, Bernard Malamud
Goodbye, Columbus and other Stories, Philip Roth

## Oriental-American Literature

Nisei: The Quiet Americans, Bill Hosokawa
The Japanese Americans, Harry Kitano
Chinatown Family, Lin Yutang
Issei and Nisei: The Internment Year, Daisuke Kitagawa
Fifth Chinese Daughter, Jade Snow Wong

## Mexican-American Literature

The Mexican-American: Past, Present, and Future, Julwin Nava
La Raza/The Forgotten Americans, Julion Samora (ed.)
Chicano, Richard Vasquez
Anthology of Mexican Poetry, Octavio Paz
El Espejo/The Mirror: Selected Mexican-American Literature, V. Romano and I. Octavio (editors)

## A Selected Teacher's Bibliography

Negro Playwrights in the American Theater, Doris Abramson
I am the Darker Brother: An Anthology of Poems by Negroe-Americans, Arnold Adoff
Adaptations Especially for Ghetto High School Students of Forgotten Black Men and Women: In Chains to Louisiana: Solomon Northup's Story; The Slave Who Bought His Freedom: Equianos Story
The Black Tradition in American Fiction (A Collection of 24 Novels, Plays, Poems, and Short Stories by Blacks)
The Negro Novel in America, Robert Bone
Great Negroes Past and Present, Russell L. Adams
Afro-American Literature: Drama, Fiction, Non-fiction, William Adams, Peter Conn and Barry Stephan (editors)
The Black American Writer: Vol. I - Fiction: Vol. II Poetry and Drama, C.W.E. Bigsby (ed.)
Black Poetry: A Supplement to Anthologies which Exclude Black Poets, Dudley Randall
A Black Quartet: Four New Black Plays by Ben Caldwell, Ronald Milner, Ed Bullins and Leroi Jones
Black Voices: Anthology of Afro-American Literature
New Negro Poets, Langsten Hughes (ed.)

A Selected Teacher's Bibliography (cont.)

The Poetry of the Negro 1746-1970, Langston Hughes and Arna Bontemp (editors)
The Black Experience: An Anthology of American Literature for the 1970's, Francis E. Kearns (ed.)
North American Negro Poets: A Bibliographical Checklist of Their Writings, Dorothy B. Porter
Modern Short Biographies, Henry I. Christ
"The Themes of Black Literature: A Response and Continuation." Ohio English Bulletin, 12 (September 1971), David B. Buzzard
et.al. Black Studies in Independent Schools, S.L. Zitin
Afro-American Experience Program - June 1960 - May 1970. An Evaluation Report
The Afro-American - His Literature and Music, Judith Lefkowits
"Black Literature in the English Classroom," English Journal, (January, 1973) Vol. 62, Number 1 pp. 149-155
Resource Book on Slavery
Black America, John F. Szwed (ed.)
Director of Afro-American Resources, Walter Schatz (ed.)
No Crystal: A Bibliography of Black Literature, Richard Tirotta
Selected Poems, Langston Hughes
A Pleasant Encounter, and other Poems, E.H. Janes
Black Folktales, Julius Lester
The Negro in the United States, A Selected Bibliography, Dorothy B. Porter
Famous American Negro Poets, Charlemae H. Rolling
Theory and Practice in the Teaching of Literature by Afro-Americans, Darwin T. Turner and Barbara Dodds
"Black Literature in High Schools in Illinois (English Teachers Speak for Themselves) Illinois English Bulletin 58 (May, 1970), Wilmer A. Lamar
et.al. "A Course Guide for Afro-American Literature." Ronald L. Gearring
"A Guide for Teaching the Contributions of the Negro Author to American Literature," Eugene Simon
Current Bibliography on Literature by and About Blacks, Cecilia A. Willis
The Negro in America: A Bibliography, Elizabeth W. Miller
Blacks in America. A Chronology and Fact Book, Irvin J. Sloan
An Annotated Bibliography for Teaching Afro-American Studies and College Levels, John C.B. Bigala

The following poster will arouse student interest in occupations related to language arts:

English, Written. Occupations-Subject Posters. Chronicle Guidance Publications.

Useful publications related to vocations include the following:

Actor-Actress. Careers. 1962
Jobs in the Performing Arts. Science Research Associates. 1960
The Advertising Business and Its Career Opportunities. American Association of Advertising Agencies, 200 Park Avenue, New York 17. 1961
Advertising Workers. Science Research Associates. 1960.
Opportunities in Newspaper Careers. Vocational Guidance Manuals. 1960.
Technical Writer. Chronicle Guidance Publications. 1964.
Putting Knowledge to Work--The Profession of Special Librarian. Special Libraries Association, 31 East 10th Street, New York 3. 1960.
Your Future as a Librarian. Clarke, J.D. Richards Rosen, Inc., 29 East 21st Street, New York 10. 1963.
Career Opportunities in the Printing Industry. Graphic Arts Industry, Inc., Educational Council, 1411 K Street, N.W., Washington 5, D.C. 1962.
Radio and Television Announcers. Careers. 1962.
Success in College. Coleman, Libaw, Martinson, Scott, Foresman. Chaps. 6,7.
Charting Your Job Future. Lambert L. Gilles. SRA.
Occupations and Careers. Walter J. Greenleaf. McGraw-Hill.
How to Express Yourself Vocationally. American Personnel and Guidance Assn.
Choosing Your Career. J. Anthony Humphreys. SRA
Jobs in Clerical Work. SRA
Jobs in Publishing. SRA
Jobs in Selling. SRA
Jobs in the Performing Arts. SRA.
You: Today and Tomorrow. Martin R. Katz. Educational Testing Service. Chap. VI.
Exploring the World of Jobs. Donald E. Kitch. SRA
Building Your Life. Judson T. Landis. Prentice-Hall.
Messner Career Books (biography, career fiction, career background information--dealing with a variety of specific careers).
Handbook of Job Facts. James Murphy. SRA
Planning Your Job Future. Emery Stoops and Lucile Rosenheim. SRA.
Job Guide for Young Workers. U.S. Department of Labor. Government Printing Office.
Occupational Outlook Handbook. U.S. Department of Labor. Government Printing Office.
Why Work? General Electric.

BEST COPY AVAILABLE

## SELECTED MODERN PLAYS FOR CLASSROOM USE

### Grade 9

#### One-act plays

The Valiant, Holworthy Hall and Robert Middlemas
Trifles, Susan Glaspell
The Will, James M. Barrie
Beauty and the Jacobin, Booth Tarkington
A Night at an Inn, Lord Dunsany
TV and radio plays
Invasion from Mars, H. G. Wells
Out of Control, William Bruckner
A Shipment of Mute Fate, Les Crutchfield
The Devil and Daniel Webster, Stephen Vincent Benet
Two Crooks and a Lady, Eugene Pillot
The Apollo of Bellad, Jean Giraudoux
The Mother, Paddy Chayevsky
The Weans, Robert Nathan
Visit from a Small Planet, Gore Vidal

#### Three-act plays

I Remember Mama, John Van Druten
Life with Father, Howard Lindsay and Russell Crouse
West Side Story, Arthur Laurents, Leonard Bernstein, and Stephen Sondheim
The Late Christopher Bean, Sidney Howard
The Barretts of Wimpole Street, Rudolf Besier
The King and I, Richard Rodgers and Oscar Hammerstein II
The Hasty Heart, John Patrick
Abe Lincoln in Illinois, Robert Sherwood
Antigone, Sophocles

### Grade 10

The Miracle Worker, William Gibson
Sunrise at Campobello, Dore Schary
Yellow Jack, Sidney Howard
The Admirable Crichton, James M. Barrie
The Winslow Boy, Terence Rattigan
Teahouse of the August Moon, John Patrick and Vern Sneider
Watch on the Rhine, Lillian Hellman
Twelve Angry Men, Reginald Rose
She Stoops to Conquer, Oliver Goldsmith
"The Desperate Hours," Joseph Hayes
The Diary of Anne Frank, France Goodrich and Albert Hackett
Journey's End, R. C. Sherriff
Ah, Wilderness!, Eugene O'Neill
Ten Little Indians, Agatha Christie
A Majority of One, Leonard Spigelgass
Romanov and Juliet, Peter Ustinov
Pygmalion; Arms and the Man, George Bernard Shaw

Grade 11

The Emperor Jones, Eugene O'Neill
Inherit the Wind, Lawrence and Lee
The Green Pastures, Marc Connelly
A Raisin in the Sun, Lorraine Hansberry
Death Takes a Holiday, Walter Ferris
Our Town; Skin of our Teeth, Thornton Wilder
Of Mice and Men, John Steinbeck
What Price Glory?, Maxwell Anderson and Laurence Stallings
The Caine Mutiny Court Martial, Herman Wouk
Home of the Brave, Arthur Laurents
The Adding Machine, Street Scene, Elmer Rice
The Glass Menagerie, Tennessee Williams
The Little Foxes, Lillian Hellman
The Silver Cord, Sidney Howard
A Bell for Adano, Paul Osborn
All My Sons; The Crucible, Arthur Miller
The Time of Your Life, William Saroyan
Billy Budd, Louis Coxe and Robert Chapman
The Andersonville Trial, Saul Levitt
Member of the Wedding, Carson McCullers
The Scarecrow, Percy MacKaye

Grade 12

Victoria Regina, Laurence Housman
A Doll's House, The Wild Duck, An Enemy of the People, Henrik Ibsen
The Cherry Orchard, Anton Chekhov
Death of a Salesman, Arthur Miller
Darkness at Noon, Sidney Kingsley
A Man for All Seasons, Robert Bolt
The Mad Woman of Chaillot, Jean Giraudoux
R. U. R., Karel Capek
Becket, Jean Anouilh
Beyond the Horizon, The Hairy Ape, Mourning Becomes Electra, Eugene O'Neill
The Visit, Friedrich Duerrenmatt
Rosencrantz and Guildenstern Are Dead, Tom Stoppard
No Exit, Jean Paul Sartre
The School for Scandal, The Rivals, Richard Sheridan
Tartuffe, Moliere
Cyrano de Bergerac, Edmond Rostand
Caesar and Cleopatra, Saint Joan, Major Barbara, G. B. Shaw
The Corn Is Green, Emlyn Williams
Medea, Robinson Jeffers
Winterset, Elizabeth the Queen, Mary of Scotland, Maxwell Anderson
The Importance of Being Earnest, Oscar Wilde
Murder in the Cathedral, T. S. Eliot
Blood Wedding, Frederico Garcia Lorca
The Circle, Somerset Maugham
J. B., Archibald MacLeish
Dear Brutus, J. M. Barrie
The Bald Soprano, The Chairs, Eugene Ionesco
The Royal Hunt of the Sun, Peter Shaffer
Oedipus the King, Sophocles
The Zoo Story, Edward Albee

BEST COPY AVAILABLE

## USEFUL COLLECTIONS OF SHORT STORIES

Animal Stories, Nell Murphy (Ed.) (New York: Dell, 1965).
Twenty-two stories, some for younger readers, some sophisticated.

Best Short Stories by Negro Writers, Langston Hughes (Ed.) (Boston: Little, Brown, 1967).
A distinguished collection of twentieth-century selections.

Beyond Belief, Richard J. Hurley (Ed.) (New York: Scholastic Book Services, 1966).
Eight science fiction tales.

Big Woods (New York: Random House, 1955).
The hunting stories of William Faulkner. Contains "The Bear," "The Old People," "A Bear Hunt," "Race at Morning." Excellent for use in the eleventh and twelfth grades.

Hit Parade of Sports Stories, Dick Friendlich (Ed.) (New York: Scholastic Book Services, 1966).
Varied sports are represented, with both female and male protagonists.

The Hunting Horn, Paul Annixter (Ed.) (New York: Hill & Wang, 1957).
A fine collection of dog stories.

Out West, Jack Schaefer (Ed.) (Boston: Houghton Mifflin, 1955).
An unusual and varied collection of quality western stories, edited by the author of Shane.

Pioneers West, Don Ward (Ed.) (New York: Dell, 1966).
Fourteen frontier stories, mostly by name writers.

Point of Departure, Robert S. Gold (Ed.) (New York: Dell, 1967).
Nineteen stories of "youth and discovery" by modern name writers.

Stories, Frank G. Jennings and Charles J. Calitri (Eds.) (New York: Harcourt, Brace & World, 1957).
A splendid collection, highly varied in form, theme, and difficulty, with a good teacher's edition.

Stories for the Dead of Night, Don Congdon (Ed.) (New York: Dell, 1957).
A collection of horror suspense by modern writers.

Stories for Youth, A.H. Lass and Arnold Horowitz (Eds.) (New York: McGraw-Hill, 1950).
The stress is on human values--one of the best anthologies for teenagers.

The Story: A Critical Anthology, Mark Schorer (Ed.) (Englewood Cliffs, N.J.: Prentice-Hall, 1950).
A resource for the teacher. Furnishes insight into the art of the short story and contains some directly teachable material.

Tales Out of School, M. Jerry Weiss (Ed.) (New York: Dell, 1967).
Humorous school stories.

Tomorrow the Stars, Robert Heinlein (Ed.) (New York: Doubleday, 1952).
Fourteen good science fiction stories.

Treasury of Great Ghost Stories, Ira Peck (Ed.) (New York: Popular Library, 1965). Classic stories of dark fantasy.

Twenty Grand, Ernestine Taggard (Ed.) (New York: Bantam Books, 1962).
A group of stories with great range in subtlety and variety. Several involve teenagers.

Young Love, Marvin E. Karp (Ed.) (New York: Popular Library, 1965).
Ten stories of first experiences with love, featuring John Updike, Eudora Welty, Jessamyn West, and others.

Youth, Youth, Youth, A.B. Tibbets (Ed.) (New York: Franklin Watts, 1955).
A brilliant collection of stories dealing with the problems of adolescence.

Publications related to vocations (cont.)

Why Worry About a Career? General Electric.
Our World of Work. Seymour L. Wolfbein and Harold Goldstein. SRA.
Your Future Is What You Make It. National Assn. of Manufactures.
Career Choice--When? W.H. Atkins. Methods and Materials Press.
Occupational Information. Max Baer and Edward C. Roeber. SRA.
The Champaign Guidance Charts. Champaign Senior High School.
Occupational Information. Robert Hoppock. McGraw-Hill.
Jobs for You. Hubert Houghton. Oxford.
How to Conduct a Field Trip. Adelene E. Howland. National Council for the Social Studies.
"Group Guidance in the Subject Classroom," High Points, 36 (March 1956), 49-54. Theodore Josephs.
Teacher's Guide to You: Today and Tomorrow. Martin R. Katz. Educational Testing Service. Chap. VI.
"Engineers, Atomic Energy and English," English Journal, 48 (March 1959), 132-35 f. Delores, Landreman.
NVGA Bibliography of Current Occupational Literature. American Personnel and Guidance Assn.
Occupational Outlook Quarterly. Government Printing Office. Annual subscription.
Occupational Slide Rule (a career wheel). Northeastern Univ.
Occupational Information: Its Development and Application. Carroll L. Shartle. Prentice-Hall.
Dictionary of Occupational Titles. U.S. Department of Labor. Government Printing Office.
Estimates of Worker Trait Requirements for 4000 Jobs. U.S. Department of Labor. Government Printing Office.
Manpower--Challenge of the 1960s. U.S. Department of Labor. Government Printing Office.
Occupational Outlook Handbook. U.S. Department of Labor. Government Printing Office.
Selected Reference List of Fictional Career Books. U.S. Office of Education. Government Printing Office.
Using Guest Speakers in Class. Institute of Life Insurance.

Visual Aids

Films
"Choosing Your Occupation." Coronet.
"The F.B.I." N.Y. Univ.
"How to Investigate Vocations." Coronet.
"The Librarian." Indiana Univ.
"Monganga." Association.
"Right Touch." International Business Machines Corp.
"The Secretary: A Normal Day." Coronet.
"Selling as a Career." Coronet.
"Summer of Decision." Association.
"Finding the Right Job." Coronet.
"Getting a Job." Encyclopaedia Britannica.
"Personal Qualities for Job Success." Coronet.
"You and Your Work." Coronet.

5. Committee reports
6. Unfinished business
7. New business
8. Adjournment

B. Motions--a proposal offered to the membership for discussion and action. An organization transacts all its business at meetings through motions.
Examples: I move that we publish a monthly bulletin.

I move we adjourn.

Steps in making a motion

1. A member requests and receives recognition by the chair. If two or more members rise at the same time, the chair recognizes the one who addressed him first.
   Member: "Mr. Chairman."
   Chair: "Mr. Jones."
2. The member states his motion - Member: "I move that our club have a Christmas party."
3. Another member seconds the motion. All motions must be seconded before they can be considered.
4. The chair repeats the motion using the original words.
   Chair: "It is moved and seconded that our club hold a Christmas party. Is there any discussion?
5. Members discuss the motion.
6. When the discussion is finished, the chair repeats the motion.
7. The chair puts the motion to a vote. "-All in favor, say "aye." Those opposed, say "no,"
8. The chair announces the result. "The motion is carried." If a vote is taken by a show of hands or by ballot, the chair may announce the exact count.

C. Two types of motions
1. Main motions--bring new business before a meeting. It has to do with matters of substance. Motions to run a money-raising project, purchase equipment, etc., are main motions. They can be debated and amended. Only one main motion may be considered at a time.
2. Procedural motions--establish the procedure of a meeting or ways of handling main motions. Motions to postpone consideration of a question or to adjourn are examples of procedural motions. Most of these cannot be amended. There may be several procedural motions before a meeting at one time.
   a. adjourn
   b. motion
   c. close debate
   d. refer to committee

**Filmstrips**

"Adjusting to the Job." McGraw-Hill.
"First Job." McGraw-Hill.
"Getting the Job." Social Living.
"Holding the Job." Social Living.
"How to Get a Job and Keep It." Essential Education.
"Job Growth." McGraw-Hill.
"How to Make a Career Decision." Essential Education.
"Let's Look at Careers." Essential Education.

# PARLIAMENTARY PROCEDURE

All organizations, except those which are very small and informal, conduct their meetings according to a code known as RULES OF ORDER or PARLIAMENTARY PROCEDURE.

Parliamentary procedure protects the rights of all and enables individuals to work together efficiently. It is a means of determining the will of the majority and at the same time safeguarding the rights of the minority.

I. Elections
   A. Officers
      1. Elected according to the method prescribed in an organization's constitution and performs duties set forth in the constitution.
         a. May be nominated by a nominating committee.
         b. May be nominated from the floor by members.
         c. Nominations need not be seconded.
         d. Elections are usually held immediately after nominations are closed.
         e. Majority vote is usually required unless otherwise stated in by-laws. If none receives a majority, a new vote must be made, limited to the two candidates who receive the highest number of votes on the first ballot.
         f. Officers may be elected by open or secret ballot.

   B. Duties of officers
      1. President--presides over meetings, appoint committees, call special meetings, sees that organization's constitution and by-laws are observed.
      2. Vice-President--acts in place of president when he is absent, may have other duties specified in constitution.
      3. Secretary--notifies members of meetings takes minutes, keeps attendance records, answers letters as president directs.
      4. Treasurer--receives dues and other income, pays club's bills, keeps a record of all receipts and disbursements, gives financial reports at meetings.

II. Club Business
   A. Order of business (regular procedure)
      1. Call to order
      2. Roll call
      3. Reading of minutes of previous meeting
      4. Treasurer's report



Lagniappe

13-L-94

BEST COPY AVAILABLE

3. Amending a motion--main motions may be amended. Not more than one amendment may be considered at a time. Another amendment may be proposed after the first has been disposed.
   a. A main motion may be amended by adding, striking out, or substituting words.
   Example: I move to amend the original motion by adding the word "monthly" before "dance." I move to amend the original by striking out the word "new." I move to amend the original motion by substituting the word "semiannual" in place of "annual."
4. Motion to adjourn--the purpose of this motion is to bring the meeting to an end. It cannot be debated or amended and must be put to a vote as soon as seconded.
   I move we adjourn.
   I move that this meeting adjourn.
5. Motion to table--the purpose of this motion is to stop consideration of a main motion at least for the time being. If a motion to table an issue is passed, the main motion is put aside indefinitely. It may be reconsidered at some future time if a motion to "take from the table" is passed.
6. Move to close debate--the purpose of this motion is to cut off discussion and bring a question to vote. This motion used to be called the "previous question," but because the term was confusing it is now called the "motion to close debate." This motion may not be debated or amended. It requires a 2/3 vote for adoption. (notice--any motion that restricts freedom of speech requires 2/3 motion to protect minority rights.) I move to close debate and vote on this question at once.
   I move that debate on the pending motion be closed and that we vote at once.
7. Motion to refer to committee--purpose of this motion is to assign a question to a committee for study and report. Unlike the foregoing procedure motions, the motion to refer to committee can be debated and amended.
   MOTION: I move that this question be referred to committee.
   AMENDMENT: I move that the motion be amended by adding the words "and that the committee report its findings at our next meeting."

D. Point of order--A point of order is an objection to a violation of parliamentary procedure. Its purpose is to require members to comply with rules of order. IT IS NOT A MOTION AND REQUIRES NO SECOND AND NO VOTE. Typical points of order are:
   1. Absence of a quorum
   2. Irrelevant remarks by a speaker
   3. Motion which violates club's constitution

MEMBER: Mr. Chairman, I rise to a point of order
CHAIR: State your point of order
MEMBER: I make the point of order that the meeting is so noisy the speaker cannot be heard.
CHAIR: The point is well taken and the meeting will come to order

TEACHING SUGGESTIONS FOR SELECTED MODERN NOVELS
from Literature Study in the High Schools, 3rd ed., by Dwight L. Burton

Shane by Jack Schaefer (eighth or ninth grade)

I. The Novel

A. Outline the novel by arranging the following plot incidents in the order in which they occurred.

1. Ledyard tries to overcharge for the cultivator.
2. Shane fights Chris and breaks his arm.
3. Fletcher and Wilson come to the ranch and threaten Joe.
4. Shane and Joe fight Morgan and Curly.
5. Shane knocks out Joe, straps on his gun, and goes to town.
6. Fletcher returns with the gunslinger Stark Wilson.
7. Shane meets Chris and walks off with cherry soda pop.
8. Shane arrives at the Starrett ranch.
9. Shane's gunfights with Stark Wilson and Fletcher.
10. Bob discovers Shane's gun kept in his blanket.
11. Chris comes back to the Starretts to take Shane's place.
12. Shane and Joe cooperate in removing the stump.
13. Shane shows Bob how to use a gun.

B. Choose one of these as the turning point of the book. Be able to justify your statement. Is the turning point the same as the climax of this novel?

C. Describe the following characters in two or three sentences each. What is the relationship of the characters to each other?

1. Marian Starrett
2. Joe Starrett
3. Red Marlin
4. Chris
5. Stark Wilson
6. Henry Fletcher

D. What do you think Shane's past life had been? What was Shane running away from? Cite evidence in the book for your answer.

E. After reviewing the concept of a "symbol," consider Shane as a symbol. What does he represent? Do any of the other characters represent an idea or a human quality?

F. List several ways in which Shane changed the lives of the Starretts and the homesteaders in general.

G. What do you think happened to Shane after the end of the book?

BEST COPY AVAILABLE

Shane (cont.)

II. Collateral Work

A. Describe in an essay how the novel might have been written from a point of view other than that of a young boy.

B. Compare the hero Shane with one of the following characters. You should tell how Shane is similar to and different from one of these heroes:
1. Matt Dillon (or a similar TV hero)
2. Robin Hood
3. Davy Crockett

A Separate Peace by John Knowles (tenth or eleventh grade)

I. The Novel

A. Who is the main character or protagonist? Is this a study of Finny or of Gene?

B. Do we really get to know Gene? Is he left shadowy purposely? What is his motivation in pushing Finny off the tree? What mistake does he make about his relationship with Finny? Does he ever understand Finny?

C. Consider the "roundness" of other characters such as Leper and Brinker. What do they represent?

D. What is the significance of Leper's going to war? Discuss the meaning of the later meeting of Leper and Gene.

E. What is the theme of the book? What is the significance of the title? What "separate peace" is negotiated? What symbolic moment is tied to the theme? Cite passages that further the theme.

II. Collateral Work

A. Write an essay discussing the novel in relation to a theme of conflict between innocence and reality.

B. Any of the following is suitable for small-group reading and oral presentation in its relation to A Separate Peace:
1. Joseph Conrad, The Secret Sharer.
2. Herman Melville, Billy Budd.
3. J.D. Salinger, The Catcher in the Rye.

A Separate Peace (cont.)

C. Other related novels for group reading or for individual reading, with oral or written reports, include:
   1. Dorothy Baker, Young Man with a Horn.
   2. Henry Fielding, Tom Jones.
   3. Rumer Godden, Greengage Summer.
   4. James Joyce, Portrait of the Artist as a Young Man.
   5. Conrad Richter, A Light in the Forest.
   6. Betty Smith, A Tree Grows in Brooklyn.
   7. John Steinbeck, East of Eden.

The Old Man and the Sea by Ernest Hemingway (tenth or eleventh grade)

I. The Novel
   A. Is this a tragic novel? In what sense is the novel tragic? Consider Aristotle's definition, for example.

   B. Is this work a novel of affirmation? in what sense?

   C. Is Santiago a hero? a tragic hero? an epic hero? In what ways is he an extraordinary man? Does he differ from other Hemingway heroes, or in what ways is he like them?

   D. Is there allegory here? Is there a theme?

   E. What is the significance of Santiago's experience to others?

   F. What is the relationship between the boy and the old man?

   G. What does the novel say about the relationship between man and nature?

   H. Is there religious symbolism pervading the novel?

   I. Discuss the possible meanings of the sharks, the skeleton of the great fish, the lions in Santiago's dream.

   J. Find specific examples of the following aspects of Hemingway's unique style in the novel:
      1. Use of simple and compound sentences
      2. Naturalistic concern for authenticity of detail
      3. Sparse, objective, masculine tone and over-all style.

The Old Man and the Sea (cont.)

II. Collateral Work
Write an essay in which you consider the novel in relation to the following: The honorable, honest man is scarred and battered by the forces of existence. He realizes the futility but struggles only to lose. In the struggle, however, is the only meaning of life, and in the struggle, man reveals his stature and dignity. Is Hemingway's final theme dealing with the dignity of man in the face of the adversity of life?

The Ox-Bow Incident by Walter Van Tilburg Clark (eleventh grade)

I. The Novel
A. Relate the time and place of the novel to the conflict with the character or characters. Would the theme of the book be meaningless if the time or the place were changed?

B. What is the nature of the characters that brings them into conflict? Is there a main character or a protagonist? Are the characters representative of a minority group? What characters representative of all mankind?

C. Is the conflict with other men as individuals--as groups--or with intangible attitudes and institutions within the society?

D. What is the outcome of the conflict? To what extent does the character control the outcome? To what extent does "fate" or destiny control the outcome?

E. How does the author feel about man as indicated by this work?

F. How does the author present the ideas? Does he interpret the actions and situations of the character?

G. Is the conflict in the novel a contemporary problem? Is the conflict also one that has always been present?

II. Collateral Work
Accept the hypothesis that this novel is an allegory of humanity approaching the democratic life. In an essay choose three of the following characters and defend or reject them as representing the characteristics listed below.
Art: Everyman.
Farnley: Meanness and viciousness.
Gil: The good-natured, simple but emotional type.
Canby: Vested neutrality.

The Ox-Box Incident (cont.)

Davies: The ineffectual, liberal, intellectual reformer.
Smith: The status-seeker.
Mapes: Organized religion that has become corrupt.
Osgood: The ineffectual representative of religion.
Gabe: The completely stupid follower.
Tetley: The fascist.

The Bridge of San Luis Rey by Thorton Wilder (tenth or eleventh grade)

I. The Novel

A. The setting is significant in that it is remote in time and place, thus indicating perhaps a romantic outlook. The idea of universality is implied so that the reader looks for meaning in terms of pervasive ideas rather than specific commentary on a certain period in history.

B. The inner life and the outer life of the characters are narrated with objectivity. The author makes no didactic commentary.

C. The concept of truth presented is that of an absolute or divine truth.

D. The universe is viewed as having a plan or an ordering by a divine being. Each character, having reached a kind of climax in his life, had to die. Love is regarded not as an entity in itself but as a link--love links the living and the dead through memory. The love as a link is enough; it acts as a kind of end by being a means.

E. Man is viewed as having relatively little free will and control of his destiny. The view is not pessimistic, however, but positive, since love is central in the order of the universe.

F. Art and the imagination and the "poetic view of experience" enter into the characters of Uncle Pio, who has a need to create; Perichole, the actress; and to some extent into the literary letter writing of Dona Maria. Implied in the work are ideas on the function of the arts and the beauty of the imagination.

G. Generally the novel discusses manifest forms of love--love that is not completed--but the existence of the love is enough. Thus, the idea of unfulfilled love as good in itself would place Wilder generally in the romantic mode.

BEST COPY AVAILABLE

The Bridge of San Luis Rey (cont.)

II. Collateral Work

A. Speculate on what would have been the fate of a character had the bridge fallen. Remain faithful to the character as portrayed in the novel.

B. Discuss the symbolism of the bridge in these terms:
   1. Its calamity brought forth a revelation of love among men. These five accident victims are raised to a "universal" level through their means of proving this love in Juniper's investigation.
   2. The bridge not only brings together suffering humanity but closes the gap between this world and the next.

The Bridge over the River Kwai by Pierre Boulle (twelfth grade)

I. The Novel

A. Consider the novel in the tragic-ironic mode. Is Colonel Nicholson a tragic hero? Consider these four typical situations of the tragic hero in relation to Colonel Nicholson:
   1. The hero's role is basically but not solely a guilty one.
   2. While above the average man, the hero is not completely good and just.
   3. The hero is destroyed through fate or external evil, but he is not overcome with this evil.
   4. From one point of view the hero's action is guilty. From another point of view his action is innocent.

B. Consider the symbolism of the bridge. For each of the separate characters, the bridge takes on a personal meaning. The construction of the bridge may be in a larger sense considered as a means of artistic expression or as creativity. Relate each of the following statements about art to the individual perceptions of the bridge in the novel.
   1. Art is an expression of the reality of the spirit.
   2. Art is a social sharing of man's best experiences.
   3. Art is the language of emotional attitude.
   4. Art is the imaginative expression of a wish.
   5. Art is a secondhand copy of reality.
   6. Art is the play of the man.

C. Consider the novel in a unit dealing with war in literature.
   1. Discuss the setting historically and geographically and its significance.
   2. Discuss the effect of war on an individual character and/or a particular group.
   3. Discuss the conflict or conflicts in the novel. Is there resolution?

The Bridge over the River Kwai (cont.)

4. Does man have a choice as to his fate in this novel? Can the characters change their destinies?
5. What seems to be the author's point of view toward the issue of war?
6. How is the story told? Who tells it? Is it told in chronological order, by flashback technique, or the like?
7. Discuss the author's use of symbolism and of figurative language.
8. Can you see any relation of the structure or form of the novel to its effectiveness in communicating the theme?

II. Collateral Work

Consider the novel's presentation of man in relationship to the universe. In an essay discuss one of the following concepts in connection with the novel.

A. "Men are continually in competition for honor and dignity"--Thomas Hobbes

B. "Man is wholly and throughout but patch and motley"--Michel de Montaigne

C. "Man in nature is the mean between nothing and everything"--Blaise Pascal

D. "All events are interdependent and necessary"--Benedict Spinoza

E. "Perceptions are according to the measure of the universe"--Francis Bacon

F. "Struggle is an indispensable accompaniment of progress"--Immanuel Kant

G. "Man functions as an harmoniously operating 'divine machine' in a 'best of all possible worlds'"--Wilhelm Leibnitz

H. "Things are good or evil only in reference to pleasure or pain"--John Locke

I. "A cause contains as much reality as its effect"--Rene Descartes

J. "Good is obtained by harmonizing ideals and natural objects"--Plato

Cry, the Beloved Country by Alan Paton (twelfth grade)

I. The Novel

In this particular novel there seem to be nine characters--two main characters and seven very important minor characters, who should be considered separately and individually. The following questions could be asked in general about each:

Cry, the Beloved Country (cont.)

A. What kind of person is he or she?

B. Describe this person, in particular the clothing and the environment.

C. Briefly give his importance in the novel.

D. Show the interrelationship among these characters.

1. Stephen Kumalo
   Is he kind or unkind, patient or short-tempered, generous or selfish? Back up your opinion with examples. Did you feel sympathetic toward him? Would you say he is the main character--why?
2. James Jarvis
   What do you learn about James Jarvis in Chapters 18 and 19? Does he know his son? What sort of man does he portray? What do you think he felt upon learning of his son's death? Is there a great change in his attitude? Could this man be typical of the white man in Africa?
3. Arthur Jarvis
   Did we meet or read of this character? Could he be considered a living character or one we meet through the eyes of other characters? Why was he important? What was his contribution?
4. Msimangu
   Would you say this character was interesting? What do you think he means when he says, "I am a weak and sinful man, but God put His hands on me, that is all"? Why was he kind to Kumalo? What does this show about his character?
5. Absalom
   How do we know this character? What do we learn about him from the interview at the prison? during the trial? before he dies? What does this character contribute to the novel?
6. Gertrude
   What is your opinion of this character? Did she really repent or not? When she left, did you believe that she was going to become a nun? Why or why not?
7. The young white man at the prison
   Why is this man important? Is he honestly helpful or does he want to keep from failing or having the sense of failure in this case? What is his attitude in general?
8. John Kumalo
   What sort of person is he? Why was he cruel to his brother? What was his general attitude? What happened in the last meeting between the two brothers? What was your opinion of this event?

Cry, the Beloved Country (cont.)

9. Stephen's wife
Though this character is mentioned in only two places, why should she be considered a very important minor character? What is Paton saying about her when he writes, "Then she sat down at his table, and put her head on it, and was silent, with the patient suffering of black women, with the suffering of oxen, with the suffering of any that are mute"? What more do we learn about her in Book III?

II. Collateral Work
A. Discuss the thread of fear that runs throughout the novel.

B. In an essay discuss the paradoxical statements that are made in the novel:
1. In Chapter 6, Msimangu's statement: "I am not a man for segregation, but it is a pity that we are not apart."
2. In Chapter 22, the paradox concerning the law, justice, and being just.
3. When Jarvis, in Chapter 32, learns that there is to be no mercy, he says: "I do not understand these matters, but otherwise I understand completely."

Lord of the Flies by William Golding (twelfth grade)

I. Preparation
A. Discuss the possibility and plausibility that the events told in the story could actually occur in this nuclear age.

B. Instruct the students to read the novel so they can visualize the problem and the actions and decisions made to overcome it, evaluate these actions, and offer alternatives based on their own viewpoint and experience.

C. Define the British expressions that might present problems in reading and understanding the novel.

II. The Novel
A. Chapter 1
1. How is the glamour of the situation and the island conveyed to the reader?
2. What suggestions are there that this glamour may be an illusion?
3. How successful is the beginning government likely to be, and why?

B. Chapter 2
1. How secure are the rules of government and on what are they based?

Lord of the Flies (cont.)

2. Why do the characters feel that the other side of the island is unfriendly?
3. Where does the blame for the child's death lie?

C. Chapter 3
1. How would you describe the nature of the conflict between Jack and Ralph?
2. What is the nature of Simon's experience and feeling?

D. Chapter 4
Can degrees of seriousness and danger be distinguished?

E. Chapter 5
1. What are the expressed attitudes toward the "beast" and what attitudes to life as a whole do they imply?
2. What does "man's essential illness" mean to Simon?

F. Chapter 6
1. What is happening to the importance of the rescue?
2. What does the sign from the adult world mean?

G. Chapter 7
1. What is the difference in Ralph's view of themselves and of the sea? Why does it produce such strain?
2. Why is the ritual dance in this chapter different from other ritual dances?
3. What is the effect of schoolboy language at this point?

H. Chapter 8
In what ways can we now see that this novel is more than a boy's adventure story?

I. Chapter 9
What on the mountain is a sign of man's inhumanity to man?

J. Chapter 10
Why do none of the children fully recognize what they have done and its significance?

K. Chapter 11
1. What is the full symbolic meaning of the conch?
2. What power and desire have finally been liberated in the children?

L. Chapter 12
Is the conclusion just a trick to make a happy ending, or does it serve deeper purposes?

Lord of the Flies (cont.)

III. Collateral Work

Relate one of the following statements to the novel. Accept or reject the statement, using specific illustrations from the novel as evidence for your conclusion.

A. A democratic society must be mutually organized for the survival of all the members.

B. Each member must contribute to the general welfare of all.

C. Leadership in a democratic organization entails a responsibility to all members.

D. The more capable members must assume the guidance and control of the less experienced or less capable members.

E. Cooperation in a democratic society must be maintained or chaos will result.

BEST COPY AVAILABLE

# CAREER CONCEPTS

A. Early awareness of careers is the prelude to future development.

B. The individual is the born resource of society.

1. Individuals have many kinds of careers.
2. Occupations contribute to societies progress.
3. Meaningful, rewarding careers are available to every individual.

C. Work is basic to human development.

4. Careers require different knowledge, abilities, attitudes and talents.
5. Individuals have different abilities, interests, needs and values.
6. Individuals seek careers for varied reasons.

D. Careers are opportunities for accommodating differences in human development.

7. Careers can be grouped into clusters.
8. Different careers are interrelated.
9. Every career requires some special preparation and a plan of special preparation
10. Individual careers may change as individuals change throughout life.

E. Environment variability requires variable opportunity.

11. Individuals may be suited for several different careers.
12. World changes, conditions, and environment, affect careers.
13. Individuals adapt to world changes and environments.
14. Careers have different levels of responsibility.
15. An individual's career and careers of others are affected by the individual's ability to relate with other individuals.
16. Rules, regulations, policies and procedures affect all careers.

# JOB CLUSTERS

1. Construction Occupations Cluster

   a. Asbestos and Insulating workers
   b. Bricklayers
   c. Carpenters
   d. Electricians
   e. Cement masons (cement and concrete finishers)
   f. Marble setters, tile setters, and terrazzo workers
   g. Operating engineers (construction machinery operators)
   h. Painters and paperhangers
   i. Plasterers
   j. Plumbers and pipefitters
   k. Roofers
   l. Structural, ornamental, and reinforcing-iron workers

2. Manufacturing Occupations Cluster

   a. Aircraft, missile, and spacecraft manufacturing
   b. Aluminum industry
   c. Baking industry
   d. Electronics manufacturing
   e. Industrial chemical industry
   f. Paper and allied products industries
   g. Petroleum refining

3. Transportation Occupations Cluster

   a. Civil aviation
   b. Merchant Marine occupation
   c. Railroads
   d. Trucking industry

4. Agri-Business and Natural Resources Occupations Cluster

   a. Conservation
   b. Ecology
   c. Electric power industry
   d. Farming, dairying
   e. Forestry
   f. Machinery (farm equipment)
   g. Mining
   h. Natural gas
   i. Petroleum

5. Marine Science Occupations Cluster

   a. Fisheries development
   b. Forecasting weather
   c. National defense
   d. Plant and animal life

6. Environmental Occupations Cluster

   a. Conservation
   b. Ecology

7. Business and Office Occupations Cluster

   a. Accounting
   b. Advertising workers
   c. Business law
   d. Marketing research
   e. Office workers
   f. Personnel workers
   g. Public relations workers

420

JOB CLUSTERS (cont.)

8. Marketing and Distribution Occupations Cluster

   a. Marketing research
   b. Wholesale and Retail distribution
   c. Trade

9. Communications and Media Occupations Cluster

   a. Newspapers - printing and writing
   b. Radio
   c. Technology
   d. Television

10. Hospitality and Recreation Occupations Cluster

   a. Camps
   b. Hospitals
   c. Indoor recreation centers
   d. Industry
   e. Playgrounds

11. Personal Service Occupations Cluster

   a. Barbers
   b. Building custodians
   c. Cooks and chefs
   d. Cosmetologists
   e. Firefighters
   f. Guards and watchmen
   g. Hospital attendants
   h. Models
   i. Police officers
   j. Private household worders
   k. Social services workers

12. Public Services Occupations Cluster

   a. Civil service employees
   b. Librarians
   c. Nutritionists
   d. Public Health nurses
   e. Public relations workers
   f. Public Utilities
   g. Sanitarians

13. Health Occupations Cluster

   a. Chiropractor
   b. Dental hygienist
   c. Dentists
   d. Dietician
   e. Hospital adminstrator
   f. Medical technologists
   g. Nurses
   h. Optometrist
   i. Osteopathic physician
   j. Pharmacists
   k. Physicians
   l. Veterinarian
   m. X-ray technician

14. Consumer and Homemaking Occupations Cluster

   a. Cooperative Extension Service
   b. Communications
   c. Department stores
   d. Federal Government - U.S. Dept.of Agriculture
   e. Financial institutions
   f. Food manufacturers
   g. Private business
   h. Research

JOB CLUSTERS (cont.)

14. Consumer and Homemaking Occupations Cluster (cont.)

    i. Social Welfare
    j. Teacher

15. Fine Arts and Humanities Occupations Cluster

    a. Commercial artists
    b. Industrial designers
    c. Interior designers and decorators
    d. Performing artists
    e. Social scientists
    f. Teaching

CAREERS RELATED TO ENGLISH AND LANGUAGE ARTS

| Levels | Service | Business Clerican and Sales | Science and Technology | Outdoor | General Cultural | Arts and Entertainment |
|---|---|---|---|---|---|---|
| I<br>B.A. or above | Reading Specialist<br>Speech Therapist | Advertising Manager<br>Public Relations<br>Sales Engineer<br>Traffic Manager | Technical Writer | Sports Writer | Lawyers<br>Editor<br>Clergyman<br>English and Language, Art Teacher<br>Foreign Correspondent<br>Tutor<br>Journalist | Lecturer<br>Author<br>Continuity Writer<br>Actor<br>Dramatic Critic<br>Scenario Writer |
| II<br>H.S. plus Technical | Interpreter<br>Translator | Retail Manager<br>Salesman<br>Sales Person<br>Secretary | Cryptographer | | Radio Announcer<br>Reporter<br>Librarian | Script Writer |
| III<br>H.S. Graduate | Customs Inspector<br>Immigration Inspector | Auctioneer<br>Demonstrator<br>Buyer<br>Floorwalker<br>Sales Clerks<br>Foreign Exchange Clerk<br>Stenographers | Telephone Operator<br>Printer | | | Copy-writer |
| IV<br>Less than H.S. Graduate | Hostess<br>Usher | | | | Proofreader | |

CAREER DEVELOPMENT, 7-12

An understanding of self is important throughout life.

| GRADE LEVELS | EMPHASIZE IN GRADES 7-9 | EMPHASIZE IN GRADES 10-12 |
|---|---|---|
| Behavioral Objectives | The student should...<br>1. recognize the need for continuous self-appraisal in a diversified society.<br>2. recognize responsibility for self-direction.<br>3. review personal attributes necessary to obtain and maintain a job. | The student should...<br>1. appraise and accept his own abilities, interests, attitudes and values.<br>2. organize self-appraisal information into categories of strengths and limitations. |
| Learning Activities | 1. Read and discuss All About You (booklet).<br>2. View and discuss film, "Choosing Your Occupation."<br>3. View and discuss filmstrip, "Your Personality The You Others Know."<br>4. Read and discuss Discovering Yourself (booklet).<br>5. Discuss and define "self direction," and "responsibility."<br>6. Individually list things you did in one day that demonstrated self direction and explain your reasons for doing them.<br>7. View and discuss films, "What You Should Know Before You Go To Work" and "Getting and Keeping Your First Job."<br>8. Listen to a counselor or personnel director talk about attributes employers look for in hiring and promoting people. | 1. Individually prepare and present a speech on one of your interests.<br>2. Individually complete Personal Profiles, using Sextant materials.<br>3. Write autobiographies including paragraphs on abilities, interests, aspirations.<br>4. Individually discuss your school record with your counselor to help identify strengths and limitations.<br>5. Individually list strengths and limitations based on both school and non-school experience, and relate these to the world of work, using materials in guidance resource center. |

BEST COPY AVAILABLE

An understanding of self is important throughout life. (cont.)

| GRADE LEVELS | EMPHASIZE IN GRADES 7-9 | EMPHASIZE IN GRADES 10-12 |
|---|---|---|
| Resources | 1. Booklet, All About You - SRA; Film, "Choosing Your Occupation - Coronet; Filmstrip, "Your Personality, The You Others Know" - Guild. Assoc.<br>2. Booklet, Discovering Yourself - SRA; Filmstrips, "What You Should Know Before You Go To Work," and "Getting and Keeping Your First Job" - Guid. Assoc.; Resource people: School Counselor, Employment Counselor, Personnel Directors. | 1. Sextant Series - Sextant Systems, Inc.<br>2. Booklet, Understanding Yourself - SRA.<br>3. School records, School counselor, Guidance Resource Center. |
| Curriculum Consideration | English | Speech and English |
| Outcomes | The student should...<br>1. recognize the need for continued self appraisal.<br>2. gain an insight as to what makes him the way he is and what makes others the way they are.<br>3. realize that he can direct himself to a great extent.<br>4. gain an awareness of characteristics necessary to obtain and keep a job in addition to specific skills. | The student should...<br>1. be able to assess his abilities, traits, interests and needs.<br>2. develop a realistic attitude toward self.<br>3. become more realistic regarding his abilities.<br>4. have organized his thinking regarding his strengths and limitations. |
| Evaluation | 1. Quality of discussions.<br>2. Quality of discussions and list of self-directed behavior.<br>3. Quality of discussion re: films and reaction to speakers. | 1. Counselor-student evaluation of completed personal profile.<br>2. Counselor-student evaluation of school record.<br>3. Self insights shown in assessment of strengths and limitations. |

Sample Activities Developing Career Concepts through the Language Arts

A. EARLY AWARENESS OF CAREER IS THE PRELUDE TO FUTURE ACHIEVEMENT

| | Listening Activities | Reading Activities | Writing Activities | Speaking Activities |
|---|---|---|---|---|
| Stage 1 | 1. Visit supermarket, construction site, fire station, or any other job and have students listen to workers explain their responsibility.<br>2. Participate in role-playing situations to follow directions.<br>3. Listen to school workers.<br>4. Listen to parents explain their responsibility on their job.. | 1. Practice reading experience charts.<br>2. Display picture books pertaining to the world of work in the reading center for students to browse.<br>3. Classify workers by the clothes they wear. | 1. Copy an experience story written by the teacher.<br>2. Copy names of parents and their jobs.<br>3. Copy names of school workers and their jobs. | 1. Show pictures of workers and have students identify a few each day.<br>2. Role play a kind telephone operator helping a child who is home alone.<br>3. Participate in composing experience story charts after a field trip. |
| Stage 11 | 1. Listen to the reports of class members concerning occupations that contribute to holiday celebrations.<br>2. Interview parents about different stores they patronize.<br>3. Listen to workers explain their jobs and the reasons for seeking that job. | 1. Read library books pertaining to the various holidays.<br>2. Exchange letters for oral reading.<br>3. Read a book concerning a job you find interesting. | 1. Write the various occupations that contribute to holiday celebrations.<br>2. Imagine students in the class as the shopkeepers. Write a letter to one of these shopkeepers asking for some service or merchandise.<br>3. Write an outline to follow in interviewing a worker. | 1. Identify the variety of occupations that contribute to holiday celebrations and describe some ways in which these occupations are interdependent.<br>2. Role play telephone conversations about goods and services.<br>3. Interview a worker. |

BEST COPY AVAILABLE

A. EARLY AWARENESS OF CAREER IS THE PRELUDE TO FUTURE ACHIEVEMENT
(Cont.)

| | Listening Activities | Reading Activities | Writing Activities | Speaking Activities |
|---|---|---|---|---|
| Stage 111 | 1. Invite individuals who represent a cross section of the occupational structure to speak.<br>2. Listen to tape recordings of various workers describing their occupations. | 1. Research several jobs of interest.<br>2. Read career briefs, biographies, and fiction. | 1. Write up a report of your findings.<br>2. Write an autobiography including a career interest.<br>3. Record interviews with different workers.<br>4. Write a story about what the world would be like if there were no _____ occupation. | 1. Give an oral report to the group.<br>2. Create a skit from readings. |
| Stage 1V | 1. Listen to a panel of former students who are currently employed. | 1. Survey the want-ad section of the local newspaper and make a list of the variety of jobs that are available. | 1. Make a job analysis using a prepared guide.<br>2. Write thank-you letters to the participants on the panel. | 1. Practice a job interview.<br>2. Survey the workers in your neighborhood and compile your lists. Categorize workers in job clusters. Discuss the types of work done in the community. |

## B. THE INDIVIDUAL IS THE BORN RESOURCE OF SOCIETY

| | Listening Activities | Reading Activities | Writing Activities | Speaking Activities |
|---|---|---|---|---|
| Stage 1 | 1. Listen to peers tell about their good points. | 1. Read picture story books about famous people and their contributions to others.<br>2. Find pictures of jobs (in magazines) not yet discussed in class. (Talk about these.) | 1. Write a list of your good points from the teacher's list.<br>2. Compose with the teacher's help a letter to the local radio or TV station requesting a visitation date. | 1. Tell what you feel you can be proud of about yourself.<br>2. Discuss jobs done at home. (Variation; pantomime job; students pose questions about details. |
| Stage 11 | 1. Listen to workers discuss their occupations in terms of contributing to society's progress.<br>2. Let a well-known person describe his work to the group. | 1. Read about jobs that are available and needed in your area.<br>2. Read biographies about people who became famous through their work. | 1. Write about current interests and abilities.<br>2. Write a letter to a famous person and ask "What do you like best about your job?" | 1. State how your interests and abilities will contribute to society's progress. |

BEST COPY AVAILABLE

B. THE INDIVIDUAL IS THE BORN RESOURCE OF SOCIETY
(Cont.)

| | Listening Activities | Reading Activities | Writing Activities | Speaking Activities |
|---|---|---|---|---|
| Stage 111 | 1. Listen to a counselor or personnel director talk about attributes employers look for in hiring and promoting people. | 1. Read such booklets as: All About You, Discovering Yourself, etc. (SRA Guidance Series) | 1. List things you did in one day that demonstrated self direction and explain your reasons for doing them. | 1. Discuss "self-direction" and responsibility."<br>2. Discuss booklets read concerning self. |
| Stage 1V | 1. Listen to a worker identify several satisfying alternatives that could utilize his talents. | 1. Research various occupations that contribute to society's progress. | 1. Prepare a speech on one of your interests. | 1. Present a speech on your interests to the group.<br>2. Discuss your school record with your counselor to help identify strengths and limitations. |

## C. WORK IS BASIC TO HUMAN DEVELOPMENT

| | Listening Activities | Reading Activities | Writing Activities | Speaking Activities |
|---|---|---|---|---|
| Stage 1 | 1. Listen to parents and school workers tell the reasons they work. | 1. Read picture books and find out why people work.<br>2. Read and discuss the poem, "Robert, Who Is Often a Stranger To Himself," Gwendolyn Brooks, from Bronzeville Boys and Girls. | 1. Write from a list the reasons why people work.<br>2. Complete open-ended sentences:<br>I can _____<br>I can't_____ | 1. Discuss why people work.<br>2. Discuss "Who Am I?" - My Outside-Self/My Inside-Self -<br>a. Name? Color of eyes? Size? etc.<br>b. What makes me sad? What makes me happy? Do I like myself? Do I like other people? Do other people like me? etc. |
| Stage 11 | 1. Listen to counselor discuss traits necessary for work success. | 1. Read a story designed to teach human values. (e. g. The Human Value Series, Steck-Vaughn Co.)<br>2. Collect magazine pictures portraying people at work. Write captions of the abilities and attitudes you interpret in the picture. | 1. Write a short story that describes your interests and your attitudes toward work and success.<br>2. List several habits and attributes that help you get along with other people. | 1. Discuss how personal characteristics affect career choice.<br>2. Discuss individual differences in abilities, interests, attitudes, and values. |

BEST COPY AVAILABLE

C. WORK IS BASIC TO HUMAN DEVELOPMENT
(Cont.)

| | Listening Activities | Reading Activities | Writing Activities | Speaking Activities |
|---|---|---|---|---|
| Stage 111 | 1. Listen to participants role play one incident of success and one incident of failure in their own life experience, dramatizing the effect these had on their personal characteristics. | 1. Read a biography. Prepare a career ladder, reporting each step taken by the character in the story. | 1. Prepare a chart comparing your qualifications (interests, aptitudes, etc.) for a tentative occupational choice with those listed in the Occupational Outlook Handbook, as appropriate for that occupation. | 1. Role play a character, depicting known interests and attitudes of different class members, and ask the class to guess who is being portrayed. |
| Stage 1V | 1. Listen to a worker who is 50 years old or more, and learn what life experiences have affected his career development (values, attitudes, abilities, aptitudes, etc.). | 1. Prepare a report of personal and physical traits required in the occupation of your choice: References: Guide to Careers Through Vocational Training; Occupational Outlook Handbook; Encyclopedia of Careers and Voc. Guidance. | 1. List five people in history or literature or whom you know, who have been successful in more than one occupation.<br>2. Write an essay about an experience you have had which has affected your personal characteristics. | 1. Interview a worker in three different occupations and compare your interests, abilities, aptitudes, values and attitudes to those of the worker. |

D. CAREERS ARE OPPORTUNITIES FOR ACCOMMODATING DIFFERENCES IN HUMAN DEVELOPMENT

| | Listening Activities | Reading Activities | Writing Activities | Speaking Activities |
|---|---|---|---|---|
| Stage 1 | 1. Listen to a worker from an occupational family under study give a job demonstration. | 1. Read about job families (groups of jobs in a particular field). | 1. Write the names of an occupational family. | 1. Discuss what each worker does in his job using an occupational family. For example, health occupations--nurses, doctors, druggists, lab technicians. |
| Stage 11 | 1. Listen to students describe how skills taught in reading, math, and spelling would be necessary in each of three occupations. (1 skilled, 1 technical, 1 professional) | 1. After classifying thirty familiar occupations listed on the board into your own system, read your classification to others in the class. Decide how your classification differed from 15 Job Clusters of U. S. Office Classification. | 1. Write a play about someone who did not take the responsibility for his career exploration and choice.<br>2. Develop a chart of personal traits: courtesy, initiative, cooperation, honesty, neatness, etc. Rate yourself above-average, average, below-average. | 1. Talk to parents or some older person, or look in an old newspaper or magazine, and name one job that is no longer in existence, and one that has changed, and explain a possible reason. |

BEST COPY AVAILABLE

D. CAREERS ARE OPPORTUNITIES FOR ACCOMMODATING DIFFERENCES IN HUMAN DEVELOPMENT
(Cont.)

| | Listening Activities | Reading Activities | Writing Activities | Speaking Activities |
|---|---|---|---|---|
| Stage 111 | 1. Listen to people from at least three training sites which you might utilize in preparing for an occupation which you are interested in exploring. | 1. Research three career choices in three clusters in the Dictionary of Occupational Titles and/or Occupational Outlook Handbook.<br>2. Help a younger child improve his reading (with teacher guidance). | 1. Describe in writing the nature of your tentative occupational choice.<br>2. Prepare a list of questions on course offerings to ask a high school counselor.<br>3. Plan a four-year high school program which corresponds to your tentative career. | 1. Participate in a class discussion of findings in DOT and OOH.<br>2. Interview a high school student on curricular and extra-curricular programs available.<br>3. Discuss (and classify on board) occupations consisting of contact with things, ideas, people. |
| | 1. Listen to students classify familiar occupations into a classification system and compare their classification with the U. S. Office Classification.<br>2. Listen to someone who has taken a course by correspondence to tell how it has helped him. | 1. Research those occupations that would utilize the skills in each of your subjects.<br>2. Name five institutions of higher learning where you might secure special training for a career you're considering. Consult the catalogs; compute the cost of attendance. | 1. List three occupations you might consider entering, and prepare a course of study from your present grade to job entry. | 1. Interview a person who is working in two of your tentative career choices, and find out how his job has changed in the last five years.<br>2. Interview 3 people who employ stenographers and find out qualifications they demand of applicants for positions. |

## E. ENVIRONMENTAL VARIABILITY REQUIRES VARIABLE OPPORTUNITY

| | Listening Activities | Reading Activities | Writing Activities | Speaking Activities |
|---|---|---|---|---|
| Stage 1 | 1. Listen to a worker outline his duties, rules, regulations and policies of his job. | 1. Read from a chart the rules and regulations made by the class and compare these with a worker's rules and regulations. | 1. Write several qualities that you think will help you get along with others. | 1. Talk to parents or some older person and discuss certain occupations which have changed in the community. |
| Stage 11 | 1. Listen to an employer discuss the specific traits that are essential for an employee to succeed ih his plant or business. | 1. Read about a famous person who exhibits an ability you hold in high regard. When you give your report, tell why you chose the person you did. | 1. List two personal qualities you can develop to help you work with others and demonstrate your commitment by using them in the classroom. | 1. Present a play or tell a story about a group of workers working together, and how they get along. Conclude by expressing the different levels of responsibility.<br>2. Explain how one job has been changed by automation. |

BEST COPY AVAILABLE

## E. ENVIRONMENTAL VARIABILITY REQUIRES VARIABLE OPPORTUNITY (Cont.)

| | Listening Activities | Reading Activities | Writing Activities | Speaking Activities |
|---|---|---|---|---|
| Stage 111 | 1. Listen to someone who has traveled or worked abroad. (Perhaps a teacher, parent, or serviceman could be invited.)<br>2. Listen to a report (by students) of the physical characteristics, work, dietary habits of people in countries outside the U. S. | 1. Research at least 5 job fields which have come into existence since 1950. Report findings to the class.<br>2. Study and discuss a sample letter of job application provided by the teacher. | 1. Analyze your own characteristics as they relate to your work environment at school, at home or in the community, identify one area of incompatibility and outline a plan for achieving harmony. | 1. Interview school workers and determine how the worker's job description compares with his official job description.<br>2. Name three advantages and three disadvantages of working on foreign soil. |
| Stage 1V | 1. Listen to a person who is working in two of your tentative career choices, and find out levels of responsibility; world change, conditions, and environment that affect the careers; human relationships which exist, etc. | 1. Research rules, regulations, policies and procedures that affect your two tentative career choices. | 1. Write an analysis of how your two tentative career choices could advance technologically, and advance ideas of how this would affect you, and then plan strategies for additional training, etc. | 1. Interview the personnel managers of two industries which have been influenced by technological advances to ascertain the influence of technology on employment. |

## Supplementary Career Activities

1. Occupational Licensing - Given a list of occupations requiring licensing, each student selects one to explore in depth. He explains why such restrictions are required and what effects they have on workers.

2. Societal Changes - Have students list jobs or occupations that have become obsolete. Ask the class to determine in group discussion what societal changes affected these jobs.

3. Unions - Guide students in investigating the history, structure, and function of unions. Have students discuss the responsibility of members and leaders, what jobs are available and the advantages and disadvantages of union membership.

4. Social Security - Have students explore the importance of social security numbers. The students interview parents and employers, read available materials and possibly invite someone from the Social Security Office. Have all eligible students apply for a social security card.

5. Music World - Have students bring their favorite recording to share with the class. In oral discussion, explore student knowledge and ideas about how such recordings are produced. Discuss occupations related to this production (composer, lyricist, arranger, conductor, instrumentalist, vocalist, studio engineer and managers, promotors, manufacturers, advertisers, jacket designers, publicists, distributors, music-store proprietors, disc jockeys, etc.), Have students list these occupations and place them in the order in which they contributed to the recording. Initiate group discussion about the pros and cons of careers in the music industry. Ask such questions as: What are the chances of success? What happens to musicians who do not succeed? What happens to musicians who become stars? Are they all affected in the same way?

6. Vocation and Avocation - Have students discuss the potential of hobbies and interests, each as a vocation and an avocation. Guide the class in recognizing various ways in which avocations can be combined with a vocation to make a well-rounded, rewarding life. Ask students for examples of individuals who have neglected their vocations in favor of their avocation. Discuss with the class

BEST COPY AVAILABLE

Supplementary Career Activities (cont.)

why these situations came about and how might they be altered.

7. Driver Education - Students taking driver education might explore the occupations in which driving skills are used. A class project might include making an occupational handbook containing information about training, responsibilities, working hours, salaries and training depicting the range of occupations and vehicles each uses (cab, truck, tractor, racing cars, motorcycle, ambulance, etc.). Writing and presenting skits depicting the life styles of each kind of worker can be added to this activity.

8. Technical Language - In a typing class initiate an investigation of various printed matter containing highly technical language. It may not be a requirement that students understand the material, but it could be most boring to type materials that are not understood. With this in mind, give students materials related to their chosen employment.

9. Industrial Occupations - During a group study of different kinds of retail work, plan an activity that will enable students to experience several of the occupations that were explored. The class might rent space in a building and run a resale store. The students will buy articles from the general public, and resell them at a profit. They plan their margin of profit based upon overhead expense. Set up a personnel office where students apply for jobs (manager, accountant, payroll clerk, supervisors, clerks, cashiers, stockroom assistants, security guards, publicity and advertising, etc.). From time to time have review sessions where students may identify problems. Discuss employment policies, wage increases, profit sharing, dress code, need of a union, etc. and work them out in bargaining sessions.

10. Unusual Occupations - Have students develop a list of occupations they feel are unusual. Suggest that each student select one of the occupations to explore in greater depth, giving information on training required, amount and regularity of income and working condition. The students will discuss before the class their attributes; positive or negative, in relation to the occupation.

## EXPLORING AN OCCUPATION

1. What is the title of the occupation?
2. In which firms or businesses is employment available?
3. Does the worker work with (a) ideas (data), (b) people, or (c) things? What activities does he perform in relation to these categories?
4. How is the employer benefited by the worker?
5. What qualifications or preparation is needed by the worker? (Required or desired)
6. What benefits are received by the worker? (Pay, satisfaction, work values and interests)
7. What opportunities are there for advancement?
8. Is the need for the occupation increasing or decreasing?
9. What are the working conditions and environment?
10. What personal characteristics are helpful for workers to have?
11. What are the specific advantages and disadvantages of this occupation?
12. Would you like to be employed in this occupation?

## WANT-AD WORDS AND THEIR ABBREVIATIONS

| | |
|---|---|
| adv. | advertising |
| aft. | after |
| a.m. | morning |
| appt. | appointment |
| asst. | assistant (helper) |
| bet. | between |
| bgn. | begin or beginning |
| bldg. | building |
| bus. | business |
| clk. | clerk |
| co. | company |
| coll. | college |
| comm. | commission (pay based on how much business you do) |
| const. | construction |
| corp. | corporation (big company) |
| dept. | department |
| dir. | director |
| div. | division (part of a company) |
| elec. | electric |
| empl. | employment |
| eqpt. | equipment |
| etc. | and so on |
| eves. | evenings |
| exc. | excellent |
| exp. | experience |
| ext. | extension (some telephones have an extension number) |
| ftr. | future |
| gd. | good |
| gen. | general |
| grad. | graduate |
| hosp. | hospital |
| hqtrs. | headquarters (main office) |
| hr. | hour |
| hrly. | hourly |
| H.S. | high school |
| hvy. | heavy |
| incl. | including |
| ind. | industrial |
| jr. | junior (beginner or assistant) |
| lic. | license |
| lt. | light (a little) |
| mach. | machine |
| maint. | maintenance |
| manuf. | manufacturing (making things) |
| mech. | mechanic or mechanical |
| med. | medical |
| mgr. | manager |
| mo. | month |
| nec. | necessary (must have) |
| op., oper. | operate or operator |
| pd. | paid |
| p.m. | afternoon or evenings |
| pref. | prefer |
| pt. | part or part-time |
| refs. | references |
| sal. | salary |
| secy. | secretary |
| sh. | shorthand |
| sr. | senior |
| temp. | temporary |
| trnee. | trainee (beginner |
| typ. | typing or typist |
| U-W | Underwriter (insurance salesman) |
| wk. | week or work |
| wkr. | worker |
| wpm. | words per minute |
| yr. | year |

A Checklist for Evaluation of the Curriculum

Guide in Language Arts

(K-12)

Below is a checklist that will be helpful in revising the guide. Use the scale below to check the degree to which the following characteristics are exhibited in the guides. (5 indicates the highest degree.)

| | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| 1. To what extent have you made use of this guide? | | | | | |
| 2. Objectives are stated in simple, concise terms. | | | | | |
| 3. Objectives provide for local needs and conditions. | | | | | |
| 4. Objectives are in terms of actual expected achievement. | | | | | |
| 5. The sequence of objectives is psychologically sound. | | | | | |
| 6. Objectives in the guide are in harmony with objectives of the school. | | | | | |
| 7. Procedures and activities are directly related to the objectives. | | | | | |
| 8. Procedures and content are adaptable for both slow and rapid learners. | | | | | |
| 9. Suggestions for pupil-teacher planning are included. | | | | | |

| | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| 10. | | | | | |
| 11. | | | | | |
| 12. | | | | | |
| 13. | | | | | |
| 14. | | | | | |
| 15. | | | | | |
| 16. | | | | | |
| 17. | | | | | |

10. Examples of meaningful application of the language arts within the experience of the students are given.

11. Curriculum activities suggested are geared to the needs, interests, and maturity levels of students.

12. Career activities suggested are geared to the needs, interests, and maturity level of students.

13. Career activities are related to curriculum objectives and activities.

14. Career activities are related to generally accepted concepts of career development.

15. Career activities and procedures suggested help each student to develop a clearer perception of himself as a person of worth with a realistic and positive attitude toward becoming a productive worker.

16. Emphasis is on the change in the student, rather than the factual content.

17. In general, this guide provides a resource of how career education can be integrated with the language arts curriculum.

Note:

A. Please offer specific suggestions for improving characteristics rated 1, 2, or 3. (Use additional sheets, if necessary.)

_____

_____

_____

B. What could be added, changed, or deleted to improve the final draft?

BEST COPY AVAILABLE

# CAREER CONCEPT CORRELATION CHART

| CAREER CONCEPTS | SOCIAL STUDIES | MATHEMATICS K-8 | MATHEMATICS Secondary | LANGUAGE ARTS | VOCAL MUSIC | FOREIGN LANGUAGE | PHYSICAL EDUCATION & RECREATION | HEALTH | ART | SCIENCE |
|---|---|---|---|---|---|---|---|---|---|---|
| arly awareness of careers is the prelude > future achievement. | K-1-33 | | | Section Pages<br>1--1,2,3,4,16,18,20,21,22,23,24,28,32 33,40,44,45.<br>2--6,11,18,22,31,42,46,51.<br>3--1,2,10,11,12,25.<br>4--2,3,4,9,12,13,14,20,21,22,24,25,32, 36.<br>5--1,10,19,13,14.<br>6--10,19,20,22.<br>7--1,2,3,13,15,21,23,26,44,46,47,48,49, 50,51,52,53,54,55.<br>8--1,3,4,8,15,16,17,19,20,21,22,23,25, 28.<br>11--0,6,11,12,20.<br>12--1,2,6,23,25,26,31.<br>13--110,111,112,113,114,115,116,117,118, 127,128,129,130,131. | Page<br>K-11,13,15, 17,19 | LEVELS<br>Pre-I & I<br>French: 76 ff.<br>German: 63 ff.<br>Latin: 63 ff.<br>Russian: 68 ff.<br>Spanish: | | | Page<br>11,12,13, 21,28 | Page<br>16<br>21<br>34<br>45<br>73<br>72<br>87<br>100<br>116<br>124 |
| The individual is the born resource of society. | | | | Section Pages<br>1--16,18,19,20,21,23,25,32,36,38,40,44, 45.<br>2--11,18,22,31,42,46,47,51.<br>3--1,2,8,12,26.<br>4--2,5,12,13,21,22,25,32.<br>5--1,6,7,9,10,13,14.<br>6--10,19,20,22.<br>7--1,2,3,13,15,19,21,23,24,27,39,40,44, 49,50,51,52,53,54,55.<br>8--1,3,4,8,15,17,20,22,23,28,33,34,37.<br>10--2.<br>11--11,12,20.<br>12--1,5,6,9,17,18,19,23,25,26,29,31,34, 45,52,69,83,94,101,120.<br>13--6,10,11,12,21,48,57,110,111,112,113, 114,115,116,119,120,127,128,129,130, 131. | I-21,23,25, 27,28,30 | (2) LEVELS | | | 13,14,15, 16,17,21, 28 | 144<br>167 |
| 1. Individuals have many kinds of careers. | 1-1-12<br>2-1-5<br>3-6-11 | 6,18,22,38, 46,58,72, 102,106,114, 122,130,310 | | | V-63,85<br>V-VIII-13, 71,125 | Pre-I, I, II<br>follow-ing (1)<br>French | | | | 200<br>205<br>211 |
| 2. Occupations contribute to society's programs. | 5-1-6 H-39-43<br>W-116-120<br>BE-23-28 | 152,166,192 260,278 | 128 | | IX-17,18 | German<br>Latin | | | | [illegible]<br>245 |
| 3. Meaningful, rewarding careers are available to every individual. | 3-49-55 | 28,44,48,62 84,90,106, 126,202,222 248,316 | | | IX-XII-50 | Russian<br>Spanish | | | | [illegible]<br>[illegible]<br>30[illegible] |
| Work is basic to human development. | | 144,188,234 244,298,316 | | Section Pages<br>1--16,18,21,22,23,25,27,34,38,40,45.<br>2--31,39,42,46,47.<br>3--1,2,8,9,12,15,18,20,22,24.<br>4--12,13,21,22,25,29,32.<br>5--6,7,8,9,10,13,14.<br>7--13,15,19,24,25,27,28,39,40,59,60.<br>10--2,10,19,49,53,54,68,69.<br>11--10,11,12,20.<br>12--1,5,6,9,10,11,13,19,21,25,26,29,31, 39,47,48,50,52,54,56,63,65,77,82,101, 109,118,119,120,127.<br>13--10,11,12,21,48,57,110,111,112,113, 114,115,116,121,122,127,128,129,130, 131. | II-32,34,35 37,39 | LEVELS<br>I & II | | | 16,17,21, 28 | 32[illegible]<br>334 |
| 4. Careers require different knowledge, abilities, attitudes, and talents. | 5-12-18 G-33-38<br>BS-10-13 7-29-33<br>BPSY-1-5 8A-6-9 | 140,158,184 198,208,230 272,324,334 | 40,98,172, 256,260 | | III-41,43 44,46,48 | follow-ing (2) | | | | 340<br>350<br>375 |
| 5. Individuals have different abilities, interests, needs, and values. | 6-1-4<br>7-1-6 | 134,184,216 228,302,358 384,396,406 414,424,498 502 | 50,68,192 | | IV-60<br>VI-81,83 | French<br>German<br>Latin<br>Russian<br>Spanish | | | | 381<br>390<br>400 |
| 6. Individuals seek careers for varied reasons. | 1-6-12 C-10-14<br>3-20-25 P-82-85 | 148,178,212 254,288,346 364,380,420 432,486 | 186 | | V-VIII-17, 28,71<br>IX-XII-50 | | | | | 420 |

BEST COPY AVAILABLE

CONCEPT CORRELATION CHART (cont.)

| BEEB CONCEPTS | SOCIAL STUDIES | MATHEMATICS | LANGUAGE ARTS | VOCAL MUSIC | FOREIGN LANGUAGE | PHYSICAL EDUCATION & RECREATION | HEALTH | ART | SCIENCE |
|---|---|---|---|---|---|---|---|---|---|
| ...ere are opportunities for accomoda- ...differences in human development. | | 140 | Section Pages<br>1—16,22,27,28,33,34,38.<br>2—39,46.<br>3—1,2,6,9,13,14,20.<br>4—12,13,21,22,24,25,29,32,36.<br>5—6,7,8,9,10,13,14.<br>7—25,28,59,60.<br>8—16,17,20,21,28,31,36.<br>10—19,49,53,54,66,68,69.<br>11—10,11,12,20.<br>12—1,3,4,5,6,9,10,11,13,16,19,20,21,22,23,24,25,26,29,31,33,36,42,47,48,50,52,53,55,76,68,85,93,95,105,107,115,119,120,123,124,145.<br>13—5,6,10,11,12,37,43,45,48,57,59,60,73,110,111,113,113,114,123,124,127. | Page<br>IV-53,54,56<br>V-67<br>VI-79<br>V-VIII-21, 22,24,25, 71<br>IX-12,15<br>IX-XII-50 | LEVELS (I)(II). II-IV<br>French<br>German<br>Latin<br>Russian<br>Spanish | | | Page<br>21,28,51, 58 | Page<br>426<br>431<br>438<br>464<br>471<br>479<br>512<br>517<br>523 |
| 7. Careers can be grouped into clusters. | 1-44-48 | 26,246 | | | | | | | |
| 8. Different careers are interre- lated. | 2-17-23 D-15-20<br>4-19-23<br>5-19-24 | 368,400 | 4,46,112, 118 | | | | | | |
| 9. Every career requires some special preparation and a plan of special preparation. | 4-1-5<br>6-15-22<br>7-34-39 | 366,340,352 374,390,470 | 78,104,834 | | | | | | |
| 10. Individual careers may change as individuals change through- out life. | E-81-85 T-101-105<br>E-56-58<br>M-68-72<br>O-77-81 | | 188,196,288 | | | | | | |
| Environmental variability produces variable opportunity. | | 448,464 | 148,172,202 300 | Section Pages<br>1—33,38.<br>2—39.<br>3—9.<br>4—12,13,29,36.<br>5—8,10.<br>7—25,27,28,37,58,60.<br>8—19,28,31.<br>10—19,49,53,54,55,64,66,67,68.<br>11—20.<br>12—1,5,6,9,10,13,19,20,21,25,26,29,31,38,40,44,50,51,52,57,67,73,74,83,88,93,96,98,114,125,139,141.<br>13—5,6,10,11,12,37,40,41,43,44,45,46,47,48,58,59,60,64,110,111,112,113,114,125,126,127,128. | IV-51,58<br>V-65,69,72, 73<br>VI-75,77<br>V-VIII-31, 35,36, 38,39, 40,41, 42,43,71<br>IX-21,22<br>IX-XII-50 | LEVELS (II)(III). III-VI | | | 51,58 | 530<br>559<br>567<br>594<br>623<br>631<br>661<br>677 |
| 11. Individuals may be suited for several different careers. | Q-86-90 | | | | | | | | |
| 12. World changes, conditions, and environment, affect careers. | 1-19-24 J-12-19<br>7-7-22 B-6-9<br>S-96-100 J-12-16<br>4-13-18 SG-14-22<br>L-63-67 J-1-5<br>6-5-9 M-73-76 | | | | | | | | |
| 13. Individuals adapt to world changes and environments. | 1-13-18 A-1-5<br>6-10-14 R-91-95<br>7-23-28 | 456,490 | 180,210,218 226,284,294 | | | | | | |
| 14. Careers have different levels of responsibility. | J-26-31 X-121-123<br>5-25-30 | | 88 | | | | | | |
| 15. An individuals career and careers of others are affected by the individuals ability to relate with other individuals. | 2-6-11 O-77-81<br>V-112-115<br>4-6-12 5-7-11 | 158,874 | | | | | | | |
| 16. Rules, regulations, policies and procedures affect all careers. | 1-25-30 6-23-27<br>F-26-32 U-106-111<br>2-34-39 SPS-29-34<br>4-24-28 | | | | | | | | |

A Checklist for Evaluation of the Curriculum

Guide in Language Arts

(K-12)

Below is a checklist that will be helpful in revising the guide. Use the scale below to check the degree to which the following characteristics are exhibited in the guides. (5 indicates the highest degree.)

| | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| 1. To what extent have you made use of this guide? | | | | | |
| 2. Objectives are stated in simple, concise terms. | | | | | |
| 3. Objectives provide for local needs and conditions. | | | | | |
| 4. Objectives are in terms of actual expected achievement. | | | | | |
| 5. The sequence of objectives is psychologically sound. | | | | | |
| 6. Objectives in the guide are in harmony with objectives of the school. | | | | | |
| 7. Procedures and activities are directly related to the objectives. | | | | | |
| 8. Procedures and content are adaptable for both slow and rapid learners. | | | | | |
| 9. Suggestions for pupil-teacher planning are included. | | | | | |

| | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| 10. Examples of meaningful application of the language arts within the experience of the students are given. | | | | | |
| 11. Curriculum activities suggested are geared to the needs, interests, and maturity levels of students. | | | | | |
| 12. Career activities suggested are geared to the needs, interests, and maturity level of students. | | | | | |
| 13. Career activities are related to curriculum objectives and activities. | | | | | |
| 14. Career activities are related to generally accepted concepts of career development. | | | | | |
| 15. Career activities and procedures suggested help each student to develop a clearer perception of himself as a person of worth with a realistic and positive attitude toward becoming a productive worker. | | | | | |
| 16. Emphasis is on the change in the student, rather than the factual content. | | | | | |
| 17. In general, this guide provides a resource of how career education can be integrated with the language arts curriculum. | | | | | |

Note:

A. Please offer specific suggestions for improving characteristics rated 1, 2, or 3. (Use additional sheets, if necessary.)

_____

_____

_____

B. What could be added, changed, or deleted to improve the final draft?